



James
STEWART

Paulette
GODDARD

**THE
GOLDEN
HOUR**

Horace HEIDT *and his*
MUSICAL KNIGHTS

Charles
WINNINGER



**UNITED
ARTISTS**

JOINT TRADE
COUNCIL
DISCUSSED

See pp. 5, 7, 8 and 10

Kine^{matograph}
WEEKLY

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ODEON BONUS
PROCEDURE
CRITICISED

See p. 8

A PLAN TO OFFSET LABOUR
SHORTAGE

Establishment of Central Registries

DIRECT APPEALS FROM THE SCREEN

THE establishment of kinema labour exchanges by C.E.A. branches and a screen campaign for the recruitment of theatre personnel are urged by R. F. Scott in a memorandum to the North-Western Branch of the C.E.A.

THE SCHEME HAS THE ADVANTAGE OF APPEALING THROUGH THE SCREEN TO KINEMA AUDIENCES, THUS SHORT-CIRCUITING THE NEWSPAPER SMALL AD. METHOD WITH ITS DISAPPOINTMENT AND DELAY.

"We want our message to go direct to the people we are after," Mr. Scott states—"those who may never have given a thought to seeking employment in a kinema."

Mr. Scott, who is general manager of the Forum (A.B.C.), Liverpool, puts forward his scheme as an endeavour to overcome in an economical fashion the present shortage of personnel. Briefly, his idea is for a kinema labour exchange to be operated by the branch for the branch.

This is what Mr. Scott advocated:—

"Nowadays, the 'persons wanted' columns will often contain half a dozen advertisements anxiously requiring workers (often without experience) to staff the kinemas. More than this, flagrant instances of poaching each other's employees on some inducement have recently become too frequent. Both these methods of securing staffs has this distressing effect on our business as a whole; they reveal our helplessness and almost desperate necessity to present and prospective employers.

Workers' Changed Status

"Whereas once, with their modest and often untrained abilities (operators excepted), kinema employees took their correct place in labour, many of them now believe that they have at last attained a status of indispensable importance. We are partly responsible for this, but, of course, the actual shortage of labour and offers of more lucrative employment have stiffened them in this attitude.

"In present circumstances, no scheme is likely to overcome our difficulties, but the one I now propose, I believe would, if given a reasonable trial, alleviate our present difficulties. It is simple enough, inexpensive, and could be carried out by means of a slide or trailer and the employment of a clerk for a small central office. In Liverpool, the cost to each kinema would be about 1s. per week, which might possibly be included in the subscription to the C.E.A.

Suggested Screen Appeal

"All Liverpool kinemas would be asked to show the following slide or trailer at every performance:—

"All Liverpool kinemas invite applications as Assistant Managers, Male Attendants, Cashiers, Usherettes, Page Boys and Boys over 16 (as Operator Trainees). Experience not essential. Apply personally to the Manager.

"Each manager would keep a register of applications in the prescribed form: a, job; b, date; c, name and address (and if near a reference telephone); d, age; e, if exempt; f, appearance and suitability for uniform; g, experience and other occupations; h, manager's remarks. The manager would naturally have the choice of any suitable person, but the remainder of the applications would be sent to the office.

Specialised Labour Exchange

"Here they would be sorted according to the different jobs and districts, and the information would be open to any manager, either by inspection or telephone. In effect, the office would become a labour exchange for a specialised industry in which exhibitors would pool their resources and be of mutual assistance to each other.

"Unless we do something now (and not necessarily drastic) the position as regards shortage of staff will steadily become worse. After all, we have the finest advertising medium in the country, capable of addressing half the population, and it is practically free to us. Surely we can harness it to our pressing needs, even if it brings us all sorts of categories—the medically unfit, the exempt, the under age, the over age—in sufficient numbers to keep our doors open?"

AIR FORCE FILM UNIT
CONTEMPLATED

Sir Archibald Sinclair, Air Minister, in the House of Commons on Wednesday last, stated, in reply to a question that the formation of a Royal Air Force film unit, for the purpose of recording actual operations and co-operating in the making of films with a news and propaganda value here and abroad was under consideration.

ANGLO-AMERICAN
SCOOP
SOVIET PRODUCTLOU JACKSON'S
ENTERPRISE

A commendable bit of enterprise on the part of Lou Jackson, managing director of Anglo-American Film Distributors, Ltd., has resulted in that company obtaining the privilege of first refusal of all films made within the Soviet Union for distribution in Great Britain.

The first of these, "A Day in the Life of the Soviet Union," is expected to arrive in the next few days and will be commented by Quentin Reynolds, the famous commentator of "London Can Take It," whose recent broadcasts have revealed him as a vivid and witty speaker.

LABOUR EXCHANGE
DICTATORSHIPNorthern and West Lincs
Indignation

Strong resentment against the failure of the Ministry of Labour to inform Employment Exchange staffs that call-ups for girl workers in kinemas had been held over was expressed at the meeting of the Northern C.E.A.

An instance was given by a member of a girl recently trained as a projectionist and occupying a third's position who was compulsorily transferred to other employment. "If this case is upheld by the Ministry," said E. J. Hinge, "there is no point in spending effort and money in training girls as projectionists. We cannot permit the implication to pass that such training is of no value to the girl, the industry or the nation."

Similar protests were voiced at the meeting of the West Lincs. branch C.E.A. at its meeting on Tuesday last.

Full reports of both meetings will appear in next week's KINE.

M.P.'s Help Sought Against
Warner DealLOU JACKSON,
Managing Director of Anglo-AmericanL.C.C. Reject
Sunday
Charity CutL. AND H.C. PROTEST
IGNORED

AT its meeting on Tuesday, the London County Council refused to consider an appeal by the London and Home Counties Branch C.E.A. for a postponement of the recommendation of the Public Control Committee that no reduction be made in the rate of charity contribution within the L.C.C. area.

Upon learning the nature of the recommendation of the Public Control Committee, the officers of the C.E.A. Branch arranged a meeting to consider the steps to be taken in the matter. Sid Hyams, chairman of the Branch, presided over this meeting, which was held on Monday morning.

At its close a letter was drafted to be sent to the Clerk of the Council asking for a postponement of consideration of the Public Control Committee's recommendation, and asking that an opportunity be afforded the Branch to meet the Committee as a deputation.

The L.C.C. Public Control Committee report is quoted in full on page 16.

OLDEST TRADE ORGANISATION

WAR REVIVES ACTIVITIES OF THE K.M.A.

IN view of the many problems raised by war-time regulations and restrictions, and the certainty that these will increase as the war continues, we are informed by J. Brooke Wilkinson (secretary of the Incorporated Association of Kinematograph Manufacturers, Ltd.) that arrangements have been made for regular meetings of the Equipment Section of the Association.

War time problems will call for an increasing measure of co-operation between all sections of the industry, and through the medium of the Association this branch of the industry will, it is felt, be able to co-operate more effectively. Furthermore, the flow of new Government regulations has on several occasions emphasised the necessity for collective approach to Government Departments who prefer to meet an appropriate Trade Association rather than to discuss matters with individual firms.

The Association, which is the oldest Association in the Trade, was founded in 1906, and the secretary informs us that the membership of the Association now includes most of the leading manufacturers and suppliers of kine. equipment.

The total footage set out above is reached as follows:—

470 subjects, multiply by 50 copies per subject = 23,500 prints.

Saving of 50 ft. per copy = 1,175,000 ft. The percentage upon the total is, of course, absurdly small, either as footage or in avoirdupois, reaching only 24 tons, but it must be looked upon as a gesture, to ease to some extent the situation set out by the Board of Trade.

It is stated that the Board of Trade has in view as a goal it is hoped to reach a minimum of 15 per cent., an amount which would mean millions of feet.

One thing that has been brought out by the discussion is that the Trade is working upon its barest minimum in the matter of copies, last runs sometimes being very poor in quality of film—torn perforations and damaged sound track.

Yet if the Trade is to avoid a coercive Government measure some scheme of employing far less film will have to be agreed upon.

The Latest
from all Fronts.BRITISH
MOVIETONE
NEWS

KINEMATOGGRAPH
WEEKLYEDITORIAL AND GENERAL OFFICES
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paper, unless otherwise denoted, are copyright, and
must not be reproduced without permission.SUNDAY CHARITY:
NO ALLEVIATION

THERE never has been a logical and just excuse for the exaction of a charity tax on Sunday opening. We cannot complain now, of course, for the payment is part of the bargain without which we should not have secured the privilege when we did.

At a time like this, however, the yoke galls our shoulders grievously, and it would not be unreasonable to expect a sympathetic response for an appeal for reduction. Figures submitted by the kinemas prove beyond question the case for alleviation.

The County Council's attitude is that if the pressure on the kinemas is greater, so also are the demands on the charities to which they contribute. One may admit this to be accurate without enjoying the feeling that our own hardship is eased thereby.

Difficulties of trading are in some districts almost overpowering, and we have the further hazard of the blitz which can in a few minutes stagnate all our business, even if we escape material damage.

It is when we realise how narrow is the margin between disaster and survival that we are understandably anxious to take whatever action is possible, that will give us just a little elbow-room so that we can keep going.

The national need that is supplied by the screen is not a factor that the L.C.C. recognises, but the same argument that is invoked to encourage production of British pictures may well be invoked to keep open the kinemas in which they are shown. Public morale and propaganda cannot begin to be effective unless the people have an opportunity of attending the shows.

OUR VITAL SERVICE
TO THE NATION

Nobody disputes the right of the State to claim all the manpower it needs in the present time of stress. At the same time, there is nothing to be surprised at when we hear any individual section of industry appealing for deferment or exemption for its own employees.

An instance of this in North Wales has brought a striking tribute to the work the kinemas are doing. Local traders have met, and in the course of their discussion, the opinion was voiced that private traders should be given the same consideration as cinema managers.

Actually, of course, cinema managers are not in any privileged position. But in explaining this, the chairman of the meeting took the opportunity of pointing out the heavy responsibility of the managers, with special reference to the safety of the public.

There was considerable support for the view he expressed. Although he was in full sympathy with the position of the small trader who was called up, it was pointed out that the service to the community which was rendered by the cinema was of a nature which was beyond comparison, in its responsibility and its public value, with that of the shopkeeper.

The cinema, as an amenity, was described as "vital" from more than one point of view. This is not new to our readers, but the fact that it has been publicly stated by an outside organisation is well worth recording.

Long
ShotsAID FROM ADMIRALTY—BEN HENRY BUSY—
"TARGET" TOPICS—THANKS WITH TANKARDS
—CONGRATS WITH CIGARS—
SOSKIN'S NEXT

THE presence of the First Lord of the Admiralty wearing his Savage Club tie gave a certain national significance to the Press show of "Lady Hamilton," which is due at the Odeon this week-end. Vivien Leigh, who stars with her husband, Laurence Olivier, in the picture, was another distinguished personage among the luncheon guests, who were told by George Archibald of Alexander Korda's "succession of successful" productions in Hollywood.

M^R. ALEXANDER stated that "Lady Hamilton" had been seen privately by the Prime Minister, who had told him that not only must he see it but that he must also make use of it. Apparently the First Lord has yet to avail himself of the first requisite, but he declared that if the film would add, as he was sure it would, to the prestige of the Royal Navy he was certain it would be a great national success.

HE said that never in its glorious history was the Royal Navy in greater heart than to-day, and never had it fulfilled higher standards than it had achieved during the present war. Providing that no one gave way to false complacency or to undue optimism, it would pilot this country and its Allies on the way to complete victory.

LAST week was Ben Henry's busiest week to date, which is saying something, for Ben Henry is a pretty busy man these days. In addition to a Press show of "Target for To-night," Ben also had on his hands a double opening night on Friday, when the film had its premieres at the Gaumont and the Empire. The Gaumont show was attended by all the high officials of the R.A.F. and by the Duke and Duchess of Kent.

AS though these were not enough, Ben also had the big George Formby concert at the Odeon, Leicester Square, on Sunday evening. From three o'clock in the afternoon until 10.30 Leicester Square was almost impassable. The procession of tanks rolled up at 3 p.m., and huge crowds massed to watch their arrival. At the theatre so dense were the crowds that it was quite impossible to get in by the stage door, and the artistes had, with the help of a strong police force, to fight their way in through the main entrance. Among those appearing on the bill were George Formby, Tommy Trinder, Ben Lyon, Bebe Daniels, Vic Oliver, Jack Warner, Quentin Reynolds, Izzy Bonn, Ambrose's Octet, Gerald and his Orchestra, with Carroll Lewis as compere.

GEORGE FORMBY auctioned a number of articles during the night and raised about £1,000 for the Tank Fund. In addition, there was over £3,000 in the house. A tribute should be paid to Oscar Deutsch, who very kindly handed over the use of the Odeon for the evening. Incidentally, among the keenest bidders were Maxie Thorpe, Marcel Varnel, and George Formby himself, who, when the bidding did not appear brisk enough, joined in and bought the articles himself.

THE amount of space given to worth-while films by the National Press is a reflection, I think, of the very considerable status enjoyed by the cinema as an essential war-time recreation. Among recent examples of this recognition of the Trade's powerful contribution to the war effort was the press accorded to "Fantasia" and "Target for To-night," which would have been an achievement even in peace time, let alone at a period when news-print shortage plays havoc with the best-laid publicity plans.

AND although the coverage for the Bomber Command subject exceeded that of the Walt Disney picture, Harry Burgess and his staff have no reason to be dissatisfied on that score, because it took a national epic to eclipse the terrific show obtained by the RKO-Radio offering. Meanwhile "Target for To-night" has registered the biggest press since the war. Front-page stories, features and pictures appeared everywhere. Every paper made it a news story, and ignored the ordinary review style. The way the picture was handled was an excellent job of work by Jimmy Hutchison.

A MATTER of principle as well as a touch of envy lies behind the protest voiced by two leading circuits against the deal which gave "Target for To-night" to Gaumont-British plus the usual bars. Much dissatisfaction was expressed that a picture with such a wide national appeal was in danger of securing screens in a very limited manner.

FORTUNATELY, Comdr. Jarratt realised the difficulty which his enterprise had created, and enabled the wider public to be obtained. So once again a breeze is over and there is easy sailing.



BEN HENRY

OF course, had not Harry Watt and the Crown Film Unit made such a good job of it, little would have been heard of the matter. It is the very quality of "Target for To-night" which has made it the centre of controversy.

WATT is an old Edinburgh University student, who learnt his job of directing under Cavalcanti. "North Sea" and "Squadron 922" are other outstanding films which he has directed. "Target for To-night" is the documentary *par excellence*.

ARTHUR WATTS, of Cardiff, one of those friends I meet far too seldom these days, has just sent me a good-humoured correction to something we printed last week about a couple of presentations for long service and good conduct at the South Wales Branch meeting. I am afraid we made a mistake, so let me get the facts right.

IN recognition of twenty-three years' work as hon. treasurer for the branch, Arthur's colleagues thought they would like to signify their appreciation by giving him a present, and Dickie Dooner handed over on their behalf a tankard as a token. I don't know anybody who deserved it more.

HOT FROM U.S.

Kine. New York Cable from Motion
Picture Daily

CLARENCE BROWN AND BEN GOETZ are leaving America September 9, and plan three M-G-M films at Denham starring Robert Donat.

GOLDWYN IS producing "Spitfire" in England, and starts in a few days with Leslie Howard and David Niven.

HERBERT WILCOX and Anna Neagle will be in England August 1 to produce a film on the life of Amy Johnson at Denham for RKO-Radio release.

SELZNICK'S DEAL for U.A. partnership is progressing; the Capra negotiations have reached an impasse, and small chance is seen of eventual consummation. It is reported that U.A. is setting aside its plans for theatre acquisitions.

STUDIOS ON THE COAST have banned all visitors because they impede operations. The June requests totalled 33,000.

RCA AND E.R.P.I. waive recording royalties on army training films produced by the Academy Research Council.

AMERICAN FILM and radio securities held by British investors included in collateral for \$400,000,000 loan to Britain include Loew, RCA and Eastman.

LORD HALIFAX, guest at a studio luncheon on Wednesday, said that films are vital for the maintaining of British morale; he praised the industry's assistance in the British war effort.

FEDERAL TICKET tax collection for the fiscal year ended June totalled nearly \$80,000,000; the previous year (with higher exemption) was nearly \$22,000,000.

LOEW PROFIT for 40 weeks to June 5 is \$7,206,466, which compares with \$7,996,394 the corresponding previous period.

than "A. B.," or, for the matter of that, anybody who could present it more gracefully than Dick.

SORRY the slip occurred, but reporter, sub, and Editor have to work at a rate of knots nowadays, and I gladly take the responsibility, as it gives me another excuse for referring to the event. That, however, is only part of the correction; I must also explain that another stalwart, Archie Jones, gave, not received, a tankard; this was to the excellent secretary, W. J. Fooks, who has completed 21 years' good service, although he looks no older than when I first met him.

N.A.A.F.I.'s Department of National Service Entertainment has availed itself of the experience and ability of another London Branch C.E.A. official to fill the vacancy caused by the retirement of Theo. Fligelstone, who has rejoined the Army, holding the rank of captain. Sid Hyams has been appointed to carry on the duties of film booking manager of the cinema division.

THE third migratory gathering of the S. and E. Lancs Branch to be held away from the Manchester headquarters took place at Nelson at the invitation of Arthur Peel and the directors of Victory Theatres, Ltd. Not only did the hosts provide liberal hospitality, but arranged for exhibitors, renters and others to have the use of the "woods" and the green of the Nelson Cricket and Bowling Club. Thus, while the branch committee transacted its business in the club pavilion, members cast sly glances at the coatless figures with rolled-up shirt-sleeves enjoying friendly games of bowls. Needless to say, the committee meeting was a short one.

AT the luncheon, Arthur Peel sprang a surprise on ex-chairman T. H. Hartley, who had that day celebrated his 80th birthday, by handing him a box of cigars. Everybody wished him "many happy returns." Peel said he and Hartley had been good friends for 30 years, and he hoped they would be so for another 30 years!

UNDER the auspices of the Ministry of Information, George Cowan, of Central Agency Films, Newcastle, addressed the Ashington Rotary Club at the Grand Hotel, Ashington, on Tuesday, July 22.

HE dealt with the new development arising out of the peaceful occupation of Iceland by American forces, the message to Congress by President Roosevelt and the whole background of American assistance to Britain over the last year. Also the belief held by some people that America should have already declared war, and why she had not done so. An invitation to return was extended to Mr. Cowan.

RUSSIA steps into the new reels this week with some very creditable pictures of the Soviet war effort, well shot, with here and there a fresh angle of approach which is welcome. The Soviet having now achieved official and almost social recognition, it is a matter of surprise that no showman has taken the opportunity of presenting in the West End and elsewhere a season of purely Soviet film product. Interest in Russian affairs is no longer an affectation of the proletarian intelligentsia and native programmes depicting the national characteristics of our allies are assured of box-office support.

PAUL SOSKIN is busy at Denham these days getting everything set on "Fate Knocks at the Door," his great play of the war years, exterior shooting on which is under way. Anthony Asquith, the director, with the producer is settling details of the production with studio unit executives. One of the biggest films of recent years, it will have an all box-office cast, which Soskin is now signing.

A FORTNIGHT ago, on the strength of a local correspondent, I stated that illustrations had been removed from the copy of Paul Rotha's "Movie Parade" in the Bristol Public Library, with the approval of the library officials.

THE Bristol City Librarian energetically refutes the KINE. statement that the pages were officially removed, and declares that they must either have been deliberately cut out by a member of the public or lost. So my apologies are due to a very worthy official who has always shown a very friendly spirit towards films.

I SAY this in all sincerity, as the Bristol Library has made a speciality of books on films, and has gone so far as to issue a brochure of books dealing with cinematography listed under appropriate headings.

THE STROLLER.

Close-Ups

By

Screencomber

FOR SALE

NORAH ALEXANDER, writing in the *Sunday Pictorial*, tells us that she refuses to be a "Yes Girl," which, considering the accompanying picture of Norah, is a pity. It seems that she had fallen foul of one of the big film companies because she had slammed one of their pictures. As a result she has been barred from their theatre.

Norah assures us that, bar or no bar, she cannot be bought. How different from this column, which, Four- or Saloon-bar, can be bought for the price of a small beer. We are willing, for a large Scotch, to describe any film, plans or ideas as colossal or stupendous or mediocre. For a bottle you can have a season ticket.

So why worry about Norah Alexander or the *Sunday Pictorial* when Screencomber is the only column in the Trade that can be bought? Send at once for our price-list!

WE'RE COWED

"Bull in a Film Studio" is the head given to Ian Coster's story in the *Standard* about an animal that appeared in "Hi, Gang." And we had thought it an article about the Publicity Department!

PROTEST

THE Press have gone gaga about "Target for To-night," their main theme being that it is realistic and authentic. Which is grand—but what about my war effort? Their chief point of praise has been that here is a war film that doesn't have a blonde in the cockpit.

Pity is that Hollywood had gone to the trouble of proving that no plane was complete without a blonde in the cockpit, so that test pilots, testing new American bombers, have been putting them through their paces and admitting they were grand except for the fact that they didn't seem to be equipped with a blonde in the cockpit!

Now this realism by the R.A.F., which in "Target for To-night" shows that they don't take blondes over Germany on their bombing trips, has rather had a demoralising effect, not only on Air Force personnel who have been misled into volunteering from soft Whitehall and Café Royal jobs for hazardous bombing raids as a result, but even from the boys who do the jobs of bomb dropping, a job you must admit would be made a lot less tedious if there was a blonde to go along—just for company.

So let's forget this realism and let's have the original Hollywood versions with their blondes. The moral effect would be terrific and recruiting for the R.A.F. would be stimulated to a point where no other branch of the Services would get a look in.

PROBLEM

PRESIDENT ROOSEVELT'S aggressive actions are causing Britain's Hollywood colony a considerable amount of unnecessary worry. You can sympathise with the boys and girls, the English, Hungarian, Austrian, Italian, or Lancashire Britishers who have been working so hard for the British Red Cross out there, and you can well imagine the dilemma in which they now find themselves.

Suppose America goes to war, and America seems to be asking for it if ever anybody was, then what happens? Why, the boys and girls will have to go down into Mexico or South America somewhere and start working for the American Red Cross down there. And as New York isn't even going to be safe, again what is to become of our important film executives who are settled there doing an important business deal that just refuses to be completed because of certain complications that look like lasting until the war is over!

INVENTION

WITH the shortening of the evenings, so the shortening of the cinema opening hours become inevitable. But the exhibitor, great-hearted little lad that he is, hates to see his public deprived of their value for money and gaily continues with his three-, four- or five-hour programme. How to fit all into the shorter hours now becomes a difficulty that is hard to solve.

Again Screencomber is at your service with a neat little gadget that enables you to show "Gone with the Wind," "Fantasia" and a short, such as "All This and Heaven, Too," in half an hour.

It is merely a gearing device, very simple to handle, that runs the pictures through at somewhere near six times normal speed. True, the players talk much too fast to be understood, but who worries about a little detail like that?

NOT IMPRESSED

THE village of Little Snoring has just had its first cinema show, and the inhabitants, from all accounts, have not been particularly impressed by the propaganda films that were shown them by a travelling cinema. An application has been forwarded asking if further pictures are to be shown down that way that the name of the hamlet should be changed to Much Snoring.

PICTUREGOER GOLD-MEDAL BALLOT

Joan Fontaine and Laurence Olivier

THE most popular screen players during the 1939-40 release season were Joan Fontaine and Laurence Olivier. This is the currently announced result of the annual ballot for the Gold Medal awards sponsored by the *Picturegoer* and *Film Weekly*.

In making the awards which were based upon the work of both artistes in "Rebecca," the editor of the *Picturegoer* and *Film Weekly* states that, in spite of the war, the ballot had a gratifyingly large response from readers. This, he states, is in some measure a significant sidelight on the important part played by the cinema in providing the very necessary opportunity for relaxation after hours of concentrated effort.

The two gold medallists selected by the votes of the readers of the most influential British fan journal are Joan Fontaine for "Rebecca" and Laurence Olivier for his work in the same film. They have won their positions by substantial margins, as did Bette Davis and Robert Donat last year. It is something of a British victory; Joan Fontaine, although educated in America, comes of British parentage.

The number of individual women voted for was seventy as against forty last year, and the first ten are as follows:—

The Women's Vote

1. Joan Fontaine, "Rebecca," 26.1 per cent.; 2. Bette Davis, "The Private Lives of Elizabeth and Essex," 6.7 per cent.; 3. Bette Davis, "The Old Maid," 6.1 per cent.; 4. Margaret Sullivan, "The Mortal Storm," 5.8 per cent.; 5. Greer Garson, "Pride and Prejudice," 5.4 per cent.; 6. Greta Garbo, "Ninotchka," 5.2 per cent.; 7. Vivien Leigh, "Waterloo Bridge," 4.7 per cent.; 8. Rosalind Russell, "The Women," 3.6 per cent.; 9. Diana Wynyard, "Gaslight," 2.4 per cent.; 10. Deanna Durbin, "It's a Date," 2.1 per cent.

If you count Joan Fontaine, Britain is well represented by four stars. There were five last year.

The number of men who received votes this year is ninety-five, which is nearly double last year's total. The first ten are as follows:—

Three British Placings

1. Laurence Olivier, "Rebecca," 19 per cent.; 2. James Stewart, "Mr. Smith Goes to Washington," 6.2 per cent.; 3. Laurence Olivier, "Pride and Prejudice," 3.4 per cent.; 4. Spencer Tracy, "Edison the Man," 3.3 per cent.; 5. Spencer Tracy, "Northwest Passage," 3.2 per cent.; 6. Robert Taylor, "Waterloo Bridge," 2.7 per cent.; 7. Burgess Meredith, "Of Mice and Men," 2.5 per cent.; 8. James Stewart, "The Mortal Storm," 2.4 per cent.; 9. Errol Flynn, "Private Lives of Elizabeth and Essex," 2.1 per cent.; 10. Louis Hayward, "My Son, My Son," 2 per cent.

Three British artistes worthily hold four of the placings, which is not so good as last year, when seven were listed.

The runners-up were Nelson Eddy for "Balalaika," and, bracketed, Lon Chaney, Jr., for "Of Mice and Men," Errol Flynn for "The Sea Hawk," and Anton Walbrook for "Gaslight."

CHILDREN AND S.O.

New Warrington Hitch

A further hitch has arisen at Warrington between the local exhibitors and the Watch Committee on terms for Sunday opening. Just when the differences on general terms appeared to have been bridged, the Watch Committee made it a condition that children under the age of 16 should not be admitted to Sunday shows. Exhibitors were willing to accept this restriction provided that it did not apply to children "accompanied by parents or adult guardians."

That view was communicated to the Watch Committee, which has decided not to accept this amendment.

Oldham Bans "A" Films on Saturday

Oldham Watch Committee has granted applications by exhibitors for an earlier start at Saturday morning shows, at 10 a.m. instead of 12 (noon).

Conditions attached are that no "A" films be shown. No competitions may be held unless they are first of all approved by the Watch Committee.

SUNDAY FILMS FROM 3 p.m.

Middlesex C.C. Decision

THE Entertainments Committee of the Middlesex County Council has reported as follows in respect of the Sunday opening of cinemas within the area.

On May 29 last the Committee reported on the arrangements it had made in connection with the hours of opening for cinematograph theatres on Sundays during the summer months.

The County Council approved the action taken by the Committee and referred it to the Committee to make any arrangement which it may consider desirable in connection with the alteration of such hours during the war period, provided that they shall not exceed 54.

The Committee has now been approached by the C.E.A., who have informed the Committee that with the cancellation of double summer time in August it is anticipated that the demand for early opening will be increased, and they ask for the cancellation of

Leeds C.E.A. Press for Decision on Trade Council Plan

C.E.A. ACHIEVEMENT DISAPPOINTING ON IMPORTANT DECISIONS

REFERENCES to the proposed Trade Industrial Board were made by Jack Prendergast in supporting Councillor Mears' suggestion at the July meeting of the Leeds branch. On question of the President, he remarked, "I hope the Lewis gun is not loaded with Fuller's earth." He brought in the Odeon bonus question to ask what penalties the Association were going to enforce.

Mr. PRODGERS, in the chair, stated that the Mears matter came up at the General Council meeting, when only a comparative handful of delegates—including those from Leeds—remained, and it was thought to be of too much importance to dispose of lightly. Hence, it was deferred, and he asked for a lead.

Fears were expressed by CHARLES METCALFE that it might produce a lot of talk without helping towards better concerted action.

Mr. PRENDERGAST recalled that he had suggested a long time ago that the various elements in the Trade should get together, so that a real case could be worked out in connection with important issues.

At that time it was not visualised that so many Trade interests would have to be brought together under such a scheme, said Mr. METCALFE. He thought their point of view could be emphasised better by their own representatives than by a big and unwieldy body. That might be conducive to talking and talking, with obvious realisation by Government Departments approached that the Trade was not in unanimity on the subjects in question. He was doubtful about the ability of such a body to enforce decisions. There were so many matters that were their intimate concern, and say that of the K.R.S.

Mr. PRENDERGAST said that if they checked up on the performance of achievement of the Association on major issues, they would find the results very disappointing. There were so many conflicting interests that this idea was to enable a decision to be arrived at before approaches were made to Government Departments.

Mr. Prendergast went on to comment on the position at headquarters. "I am in the process of turning out a little pamphlet on Past-Presidents, and it will be rather interesting—the Fuller Presidents and the Presidents with independent viewpoints."

The Odeon Gesture

Mr. Prendergast remarked upon the section of the industry which made a 17½ per cent. gesture to employees—though really it amounted to 10 per cent. when worked out. If his information was correct, the Odeon people had approached the secretary and President, and mentioned the matter to them. They did not say "Nay." It was time, he thought, that something was done to control the head office. Mr. Prendergast said he looked upon the proposal of Mr. Mears as a protection against individual groups who sought to decide the policy of the association.

While they were grateful for their delegates' reports, the fact remained that the real power was in London.

The idea of Mr. Mears was that a small group could not make legislation at the expense of others.

He hoped the branch would support the Mears suggestion, so that when it went to the General Council it would at least see the light of day and be adequately discussed.

Up to the G.C.

Mr. MITCHELL thought that in any case a definite vote was hardly likely to be taken at the next General Council meeting.

Mr. HYDE thought they should know more about it, and in the circumstances it might be left to their delegates to act on their behalf.

Mr. METCALFE said his only feeling was that the proposal would create another talking department. He shared some of Mr. Prendergast's views.

Both Mr. Prendergast and Mr. Mears could put up a good opposition case. It was a good thing that this could be done, and then it was a matter for the General Council to consider all viewpoints and arrive at decisions.

LEEDS THEATRE RESULTS

Profit of Theatre and Opera House, Leeds, for year to April 30 last amounted to £4,185, compared with £2,829, after taxation of £3,750 compared with £1,715. War Damage Act premiums take £1,796 (nil), while dividend is 7½ per cent. per annum (same). After this there is £3,816 to go forward, compared with £3,272 brought into the account.

CANADIAN TRIBUTE TO BRITISH PRODUCERS

TECHNICAL IMPROVEMENT DURING BLITZ

Increased Imports

DURING the past year sixty-seven British features were shown in Ontario, an increase of 13 over the previous year. O. J. Silverthorne, Chairman of the Ontario censors, extends praise for the manner in which the British industry is maintaining production and improving its technical production.

"This is all the more noteworthy," declares Mr. Silverthorne, "because it has been done while war raged in the sky over the British Isles and invasion seemed imminent."

Censorship Figures

In the year ending March 31 not one British film was rejected and 15 were revised before final approval, compared with 28 altered releases in the previous fiscal period. The report shows that 181 of the 1,903 films produced in the United States were altered and these figures indicate that British pictures still come in for more censorship than Hollywood product, a fact that brought caustic comment from the Ontario chairman several years ago when he declared that the British producer apparently preferred the "Continental attitude" rather than accept American or Canadian standards.

He pointed out that departmental statistics showed fewer fiction films based on crime or horror and, in their treatment, objectionable aspects of the past had been removed. The Board also noted that drunkenness was depicted only to the extent that was necessary for the development of the theme.

Empire Newsreel Shots

Three years ago the Chief Censor took steps to require newsreel companies to include a definite quota of British Empire or Canadian scenes in each issue, but in the latest report he complimented the producers for the manner in which they had kept Canadian theatregoers informed on the latest happenings in Britain, Europe and Africa, as well as furnishing Canadian or Ontario events of interest.

Only Two Foreign Films

There were 16 made-in-Canada pictures during the year, the great majority of which dealt with the war effort.

During the two years the number of foreign films—those from countries other than the United States and Great Britain—dropped from 304 to a mere two because of the interference of war and the strong stand against subversive material by the Ontario Censor Board. Altogether, only eight foreign-language films were examined by the Provincial Government during the past 12 months and six of these were made in the United States. They consisted of two Ukrainian, four Jewish, one Finnish and one Chinese pictures.

EMPLOYERS

Help the Red Cross this Way

The Red Cross Penny-a-Week Fund, the workers' own Red Cross effort, continues to make excellent progress. More than 5,000,000 contributors are now paying their weekly penny, whilst 38,000 employers are actively co-operating by affording facilities for collection from wages. During June the employees of more than 1,000 firms in many branches of trade and industry joined the Fund. The present rate of collection averages £19,000 a week, whilst the total raised since the Fund was started in November, 1939, now exceeds £260,000.

At present contributors to the Penny-a-Week Fund are providing the Red Cross and St. John War Organisation with nearly one-third of its total income. That income, however, is still insufficient to meet the ever-increasing needs of the Red Cross. More than five-sixths of all moneys received have already been spent, and if the work of the organisation is not to be crippled for lack of funds millions more must join the ranks of the Penny-a-Weekers in the near future.

SMALL HEATH REOPENING

On Sunday next, August 3, the Kingston, Coventry Road, Small Heath, which sustained damage by enemy action, will reopen. Manager Arthur Dowling has now returned to his headquarters there. In recent months he has been in charge of the Grange Cinema, the management of which house is now in the hands of N. Cowen, who some years ago was well known in Midland Trade circles.

When double summer time comes to an end next month Bristol cinemas will have to close an hour earlier. The hours will be 9.30 and 8.30 p.m. respectively.

London Trade Show Diary

OFFERINGS TO BE SCREENED BETWEEN THURS.,
JULY 31, AND WED., AUGUST 6

Friday

Pathe Pictorials (Nineteenth Series) Nos. 300, 301 and 302
Pathe Theatre. 11.0 a.m.

Averaging a footage of 950 feet, the first of these three shorts is entitled "Looking Around" and contains an interesting item, Plane v. Ship Models, showing a sixteen-year-old model shipbuilder and a model aircraft builder of fifteen, at work; a visit to a lovely Kentish village, Meopham, set amid quaint gabled dwellings, cast houses, etc.; concluded with a favourite song of to-day, "The London I Love," by Robert Ashley, popular broadcasting baritone.

The second film, "Sorts and Sighs," commences with a subject that is very much in the news to-day—eggs—showing how they are graded at the rate of fifteen thousand dozen a week. Following is an item, Guess the Music, a novel guessing competition; then, an insight into one of Nature's miracles—also flowers and their symbols of expression; ending with a few minutes with that star of radio and stage fame, Ronald Frankau.

"Hands Down," the third subject, contains The Pavians, a clever balancing act; a sand castle competition at Brisbane, Australia, including an exciting item, water skiing, showing some champions on the move, and finally the B.B.C. Symphony Orchestra playing the "Mastersingers" by Wagner, and "Cockaigne" overture by Elgar.

Caught in the Draft (Paramount)
Plaza. 2.30 p.m.

Cast: Bob Hope, Dorothy Lamour, Lynne Overman, Eddie Bracken, Clarence Kolb, Paul Hurst, Ferike Boros, Phyllis Ruth, Irving Bacon, Arthur Loft, Edgar Dearing. Director: David Butler.

In "Caught in the Draft," Bob Hope's latest comedy, the quick-patterning Paramount comedian accidentally gets into the Army—and it's hard to say whether the joke's on Bob or on the Army!

Cast as a famous film star, anxious to do his bit, but handicapped by a horror of loud noises, Bob borrows a recruiting office and stages a fake enlistment to impress his girl friend. The plan to get himself automatically rejected misfires and he finds he has actually joined up—along with his valet and film agent. Best of all, their commanding officer is the meticulous Colonel Fairbanks, the girl-friend's father, who simply won't have an inefficient soldier as his son-in-law. Army life is a succession of problems from the start for the celluloid hero and he makes the orderly room almost his permanent headquarters.

Dorothy Lamour is again with Bob as the Colonel's pretty daughter. She is as alluring as ever, wearing an extensive wardrobe of dashing and attractive costumes. Lynne Overman as Steve, Bob's agent, scores points all the time as the drily cynical counsellor and friend and Eddie Bracken, as Bob's valet and general factotum, adds to his fast-growing reputation by his drolleries in scores of situations.

Advance criticisms of "Caught in the Draft" praise it without stint, rating the direction of David Butler as smooth, perfectly paced and revealing an insight and understanding of the value of natural humour which gets the maximum from every twist of the plot.

Wednesday

The Seventh Survivor (Anglo-American)
Phoenix. 11 a.m.

Cast: Austin Trevor, Jane Carr, Linden Travers, Frank Pettingell, Charles

Goldner, John Stuart, Martita Hunt, Wally Patch and Ronald Shiner. Director: Leslie Hiscott.

Produced by Mrs. Elisabeth Hiscott and directed by Leslie Hiscott, this newest British National picture is a war time story. Set mainly in a lighthouse, it was written by Michael Barringer and concerns six survivors from a torpedoed neutral vessel. The seventh survivor, played by Austin Trevor, is the skipper of the U-boat that sank them. Those playing the survivors are Jane Carr, Linden Travers, Frank Pettingell, Charles Goldner (making his first British screen appearance), John Stuart and Martita Hunt. What looks like a promising comedy team is Wally Patch and Ronald Shiner as the lighthouse keepers.

The film is a mystery tale which, it is claimed, keeps the spectator guessing from start to finish—and even then he will not guess right.

BIG WINNER FROM RKO-RADIO

"TOM, DICK AND HARRY"

The sensational success of Ginger Rogers' latest starring production, "Tom, Dick and Harry," which will shortly arrive in this country, on its American key runs is recounted in an enthusiastic cable received from Phil Reisman, in charge of RKO-Radio's foreign distribution.

Mr. Reisman's message is as follows:—"Tom, Dick and Harry" doing great business at Radio City Music Hall. First four days outgrossed for similar period every RKO-Radio picture playing this theatre last four years, and last Monday's matinee business ahead of opening day. Held over second week. Also held over each of nine key cities in which it has opened to date.

In "Tom, Dick and Harry," Miss Rogers makes her first appearance following her Academy winning performance in the highly successful "Kitty Foyle."

In the three title roles are such well-known players as George Murphy, Burgess Meredith and Alan Marshal, while the film was directed by Garson Kanin, the young genius associated with Miss Rogers in a similar capacity on "Bachelor Mother," one of the most triumphant films of recent years.

RUSSIAN WAR SCENES

Official Films in Movietone

Pictures brought over by the Russian Military Mission showing actual scenes from the war front and of general Russian military might, provide the big story in this week's British Movietone News.

The signing of the pact of mutual assistance between the U.S.S.R. and Britain by M. Molotov is seen, including shots of M. Stalin, Sir Stafford Cripps and other important personalities who attended the historic event.

Official pictures despatched from the war front include some of the most amazing pictures ever taken of an army's advance—concentrations of tanks at strategic points, A.A. guns in action, the devastating bombing of the invader by the Red air force high-light them.

New Trade Show Line-up by British Lion

SEVEN OUTSTANDING PICTURES

"Lady from Louisiana"

DATES are now being fixed in London and the provinces by S. W. Smith, managing director of British Lion, for an impressive line up of seven Republic pictures.

Another de-luxe production heads the group—John Wayne's "Lady from Louisiana," one of Republic's four biggest offerings of the season—a stirring drama dealing with the past splendours of New Orleans. Ona Munson, who played the role of "Belle Watling" in "Gone With the Wind," is John Wayne's leading lady, supported by such seasoned players as Ray Middleton, Henry Stephenson and Helen Westley.

Top Liners in Rural Drama

Another important new film to be shown in the new group is "Country Fair," a rural drama in which Lulubelle and Scotty, vaudeville favourites, have leading parts, with June Clyde and Eddie Foy, Jun., in the romantic leads. Importantly cast are Guinn Williams, William Demarest, Harold Huber, Ferris Taylor, Maurice Cass, Harold Peary and the Vass Family. The picture was directed by Frank McDonald.

Acclaimed as a most timely subject and one which has won ready popularity in America, "Rookies on Parade" stars Bob Crosby and Ruth Terry, with Gertrude Neissen, Eddie Foy, Jun., Marie Wilson and Cliff Nazarro. It is a hilarious comedy, choc-a-block with songs, gags and dance routines. Joseph Santley directed.

"Arkansas Judge" has the Weaver Brothers and Elvira in the top spots, with Roy Rogers, Spring Byington, Pauline Moore and Veda Ann Borg in important roles. The picture deals in a light comedy vein with the effects of sensation-mongering. Frank McDonald directed.

New Gene Autry Subject

A strong box-office offering, "Mr. District Attorney," has Dennis O'Keefe and Florence Rice in the leading roles, with Peter Lorre and Stanley Ridges in main support. William Morgan directed.

Also included in the new group is "Ridin' on a Rainbow," an exceptionally fine Gene Autry film. In this fresh and ingenious story Smiley Burnette has the rôle of a showboat entertainer, and Mary Lee and Carol Adams have the main feminine leads. Lew Landers directed.

Closing this finely diversified group is "Young Bill Hickok," a full-blooded Roy Rogers vehicle, with George "Gabby" Hayes in feature support, and Jacqueline Wells, John Miljan, Sally Payne and Monte Blue. The picture is based on the actual experience of Bill Hickok and "Calamity Jane," famous American characters of frontier days.

Fascinating Shorts

British Lion introduce with this group the first four issues of the new Republic short subjects, known under the title of "Meet the Stars" series, and edited and produced by Harriet Parsons, daughter of Louella Parsons, the famous American columnist. Harriet Parsons' screen snapshots series have been internationally famous over many years, and Republic is fortunate in securing these popular box-office featurettes. Many of screen's top-flight celebrities are being featured in these series, which include a Chinese garden festival at Mary Pickford's Hollywood home, a series of formal and informal Hollywood gatherings present a galaxy of stars in a "Behind the Scenes" highlight.



Anton Walbrook, star of DANGEROUS MOONLIGHT (RKO-Radio)

"DANGEROUS MOONLIGHT"

Gala First Night at the Regal

The R.A.F. Benevolent Fund will be the beneficiaries of a charity premiere arranged for "Dangerous Moonlight," the RKO-Radio important British feature at the Regal, Marble Arch, on Thursday, August 14.

Presenting Anton Walbrook in the starring rôle, "Dangerous Moonlight," it will be remembered, includes many thrilling flying sequences made with the full co-operation of the Air Ministry. R.A.F. technical experts were provided, shots were taken of fighter stations and many pilots assisted on the film directly following operational flights.

The plot of the new film, which deals with the experiences of a famous Polish aviator pianist torn between his personal happiness and career and his duty to his country, is considered ideal subject matter for current screening.

"Dangerous Moonlight" has received widespread praise in its British Trade screenings in all parts of the country. It was produced by William Siström at Denham Studios and directed by Brian Desmond Hurst with Sally Gray, Derrick de Marney, Percy Parsons and Kenneth Kent in prominent supporting rôles. The original story and screen play was by Terence Young.

Further details of the forthcoming gala performance will be made available in the next few days.

Northern Ireland

SGT.-PILOT HOGAN A PRISONER OF WAR

Sergeant-Pilot Roy Hogan, only son of Billy Hogan, who was recently reported missing during a flight over enemy territory, is now a prisoner in Germany. Roy, it will be recalled, was, prior to joining up, with A.B.F.D. in Belfast.

Hippodrome Changes

Harold Buckley, who over a year ago went from the Strand, Belfast, to the Hippodrome, Belfast, has now relinquished his post and Harry Murray, who was there before him, has now been appointed to fill the vacancy.

Trade and Press Unanimously Applaud Latest Sherwood Re-issues

THE ORIGINAL OLD MOTHER RILEY

The Incomparable Lucan and McShane

C.E.A. Report 8 marks.

SWORD OF HONOUR YOU'RE THE DOCTOR

Geoffrey Toone, Sally Gray and Dorothy Dickson

C.E.A. Report 8½ marks.

Barry K. Barnes

C.E.A. Report 7½ marks.

Exhibitors all over the country are booking these proved successes, which have been skilfully re-edited and are being re-issued with brand new prints from the original negatives.

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LEEDS STRESS FACILITIES FOR MORNING SHOWS

Removal of Restrictions in Children's Matinees

AN extension of later closing hours in Leeds, a recommendation that members should encourage morning matinees for workers, and a resolution as to the powers of the Chief Constable in respect of special children's matinees, were important points at the July meeting of the Leeds Branch C.E.A. arising out of the deputation which waited upon the Chief Constable and Chairman of the Watch Committee.

The decision re extended hours was made by the Leeds Watch Committee in simultaneous session with the branch meeting, and when E. M. RUSH, the branch secretary, obtained the decision by telephone it bore out the optimistic feeling of the deputation. Kinemas in the city will be allowed to remain open until the end of August until 10.30, with the central houses "staggering" from 10 to 10.30, and after September 1 the closing hour until further notice will be 10 p.m., with "staggering" of central halls from 9.30.

W. PRODGERS, in the chair, expressed satisfaction, and C. P. METCALFE thought the decisions showed a sensible approach to the question, and that a lead had thus been given from which other branches should benefit.

JACK PRENDERGAST proposed that a letter of thanks be sent to the Chief Constable expressing appreciation of the co-operation afforded in these difficult times. HARRY HOPKINS seconded, and this was carried unanimously.

Morning Shows

The desire expressed verbally by the Chief and Watch Committee chairman—that every consideration should be given to morning matinees—was also discussed, and as certain snags presented themselves it was finally decided to recommend members to do everything possible individually in this direction. Mr. METCALFE explained that Messrs. Rush, Whincup, Shaverin and himself, as a deputation, put the case according to instructions that the closing hours now in force to August 9 should remain until the end of August, and that subsequently the hours for the centre of the city could be reduced by half an hour, suburban halls not to be interfered with at all, and that no further change should be made during the winter months.

Mr. METCALFE said that the difficulties in the way of carbon supplies, shortage of staffs, etc., were explained, but the officials still thought that if morning matinees had not been a paying proposition previously they should be taken up now with the prospect of them being worth while at present, particularly during August.

Mr. PRODGERS remarked upon the obvious difficulties in this connection. Town houses would find it difficult to open regularly because of Trade shows, and district houses could see little prospect of success.

HARRY HOPKINS remarked that they had only touched upon part of the problem. A lot of people had facilities for seeing pictures in the morning at Trade shows, but the difference was that they did not pay.

Mr. RUSH: Many suburban halls have matinees on Mondays and Tuesdays during the holidays.

Mr. GREENWOOD said he had three matinees a week in his district hall and would shortly have four. During the holidays he would run them every day.

Mr. METCALFE agreed with Mr. HOPKINS' suggestion, and Mr. HYDE seconded this as a resolution and it was carried.

The Children

Mr. GREENWOOD asked if anything had been done with regard to his suggestion at the last meeting that the restrictions on special children's matinees should be removed.

Mr. RUSH said it was mentioned to the Chief Constable and nothing had been done about it.

Mr. WHINCUP quoted the instance of Staningley, where one hall was closing at 9.30, while another on the opposite side of the street could open to 11 o'clock, and also run children's matinees, etc. No definite decision about children's matinees had been asked for by the deputation.

Mr. GREENWOOD suggested that they should consider the revenue derived from children's matinees, and he thought this was quite substantial in many cases.

Mr. HYDE was of the opinion that the Chief could reply that he had no jurisdiction in the matter. He had experience of a similar application in Bradford, and the reply was that they were only acting there on Home Office instructions.

Mr. MITCHELL was doubtful about approaches, as this appeared to be a national instruction.

Mr. METCALFE: The General Council was against encouraging children's matinees. If any serious mishap occurred with effect on a lot of children there might be serious repercussions to the whole of the industry.

Mr. HOPKINS: The responsibility in this connection is a terrific one.

Mr. HYDE felt that powers of discretion should be exercised. Chief Constables should have something to say, and he felt that in a big area like Leeds it should not be just a case of planking down one order and one restriction.

Mr. RICKARDS said it amounted to restrictions upon children to Saturday matinees, and no restrictions at all for evening performances.

CHARLES P. METCALFE recounted the experience that since full prices were charged at matinees, more money was being taken. Parents were apparently bringing their children, and he did not think that the kinemas he had in mind would ever revert to children's matinees.

The Chairman expressed agreement. Mr. GREENWOOD proposed that the Chief Constable should be contacted with a view to

removing restrictions on children's matinees in suburban areas on Saturday afternoons.

Mr. Hyde seconded. Many members refrained from voting, and there were nine votes for and nine against the resolution.

Mr. WHINCUP explained that the authorities only objected to special children's matinees at special prices.

Mr. WHINCUP recalled the Chief Constable's words that all decisions made by the Watch Committee were based on the safety of the public.

It was agreed that Mr. Fuller should be consulted as to the position.

Sympathy

Sincere expressions of regret were extended to Mrs. Dolby on the serious illness of Tom Dolby, of the Albion Cinema, Castleford. Mr. Dolby, a well-known exhibitor in the area, was for years a regular attendee at these meetings.

Forty Happy Years

Congratulations were extended to Harry Hopkins and Mrs. Hopkins on the 40th anniversary of their wedding by W. Prodgers, chairman.

He echoed the sentiments of the branch members.

Mr. Hopkins, in reply, said his only regret was that Mrs. Hopkins, who had encouraged him so much in his interest in the C.E.A., was not in better health.

The R.A.F. Film

A communication by wire recommending the new feature length R.A.F. film. JACK PRENDERGAST said if it was a success it would no doubt be followed by many others.

Mr. METCALFE said objection was already being taken to an offer by a circuit, which wanted to impose bars. There seemed to be no reason for this at all. This film should be on the open market at an agreed price.

A.B.P.C. Share Holdings

When the official protest re the Warner Bros.-A.B.P.C. deal was reported, CHARLES P. METCALFE remarked that any dollars they got might go back several times over. It would be possible to send up the hire on films associated with the interests concerned so that the profits would be eaten up and dividends to shareholders might be lost.

JACK PRENDERGAST: Would you say that the other two circuits have not any American money in them?

Mr. METCALFE said there was opposition to foreign control when G.B. were concerned in a deal. That control was not obtained, because of a margin, however slight, in favour of interests here. He commented on the propaganda value of the screen, an important factor which should not be lost sight of in British interests. But the more kinemas under foreign control the greater the exodus of dollars would be. We were not getting any dollars now.

Sound Sets Insurance

Piquant points re Western Electric contracts were made, when it was stated that if anything happened to a set in a blitz W.E. was covered, but under no obligation to replace.

Mr. HYDE said he would have thought that an exhibitor was covered for the period his contract for service still had to run. That, however, did not appear to be Mr. Hart's interpretation. It seemed this had been taken up more with the idea of saving a few pounds than protecting exhibitors. New sets might cost three times as much to replace.

Mr. METCALFE mentioned that the initial outlay covered royalties, etc. Surely these charges could not be duplicated in the event of a replacement following a blitz. If nothing, therefore, was expended on these accounts, no further charge could be made for them.

Councillor Gummarsall stated that communications on this should be read very carefully, as there were contradictions. The Government could not be expected to replace new things for old.

Film Stock Economy

The view that neither limiting programmes to 11,000 feet nor abolition of double-feature programmes would be possible or helpful was general.

Mentioning the last two items particularly, Mr. METCALFE thought economies were being directed the wrong way. Films were reaching kinemas already in deplorable condition, and with short staffs they could not be given the necessary attention before going on the screens. Instead of 500 copies, 250 copies of M. of I. films might be printed, and the country split into four sections instead of two. Nothing could be lost by this.

Mr. Prendergast said eliminating credit titles would not save much, and producers might have contractual obligations. On production issues he thought it was impossible to make plans for big-scale films only.

MANCHESTER S.O.

Extended Hours Refused

Application was made a few days ago by Manchester exhibitors to the local Watch Committee for later closing hours for Sunday shows, during the period of double summer time. The Committee gave a negative decision.



David Rose, Paramount chief in Britain, now on a trip to America, meets E. H. Griffith and Flora Robson on the BAHAMA PASSAGE set at Hollywood

TRADERS' TRIBUTE TO FILM ENTERTAINMENT

"VITAL AS ANYTHING SERVED OVER THE COUNTER"

The suggestion that the cinema managers were being given preferential treatment by way of exemption from military service was refuted recently by the president of the Rhyl Industrial Traders' Association, who nevertheless pointed out that the safety of thousands of patrons carried a big responsibility.

The subject arose from a resolution that the executive of the local Traders' Association was asked to take the matter up and ensure that private traders running their own shops should be given the same consideration as cinema managers.

The president of the Traders' Association (P. T. Trehearn) pointed out that cinema managers were not included in the schedule of reserved occupations.

He emphasised the big responsibility which managers were carrying under present war conditions, the safety of hundreds of thousands of people being their direct personal concern whenever an emergency occurred. No private shopkeeper could compare his own position with the responsibility borne by every cinema manager, although his full sympathies were with those small private traders whose call to the Services had brought ruinous consequences to their businesses.

In the subsequent discussion there was plenty of support for the president's views, it being contended that "cinema entertainment was vital as an antidote to the Government's 'stay-at-home' advice to the people against them travelling any distances from their own towns." Another opinion expressed was that "film entertainment was as vital as any commodity served over a shopkeeper's counter."

By a big majority the executive agreed that the military service of cinema managers should not be made the concern of local traders, and it was decided to take no action in the matter.

Odeon Bonus Agreement LEEDS DISCUSSES QUESTION OF PENALTIES

Concern was expressed by members of the Leeds branch at last week's meeting about the Odeon bonus scheme on the favoured policy of leaving negotiations with the N.A.T.K.E. to branch action.

Mr. PRODGERS told members that, although Mr. Prendergast suggested that officials of the C.E.A. knew about the Odeon proposals, the general council proceedings indicated that the first knowledge was in a letter dated July 2.

Mr. HOPKINS remarked that exhibitors usually adhered to a national policy of this kind. Had such action been taken by a small man it would have been put down to the desire to secure staff.

They had to satisfy their staffs and also keep faith with the Association. It seemed that the tail was going to wag the dog. When a circuit with theatres all over the country did anything like this, it amounted to a national agreement, and burst up the branch agreements.

Mr. PRENDERGAST said that they should get an idea of how the Association was run. He was not worried about employees having more money, but he was wondering what penalty they were going to impose on the Odeon, who had acted on their own and not through the Association.

He had no doubts about the feeling of other circuits. Looking at it coldly there was another aspect of concern. The national papers had made a great point of a 17½ per cent. bonus by a particular circuit, but it was really only 10 per cent., and if others came along with a 10 per cent. increase now there would be some people who would think they had been chiselled out of 7½ per cent.

A National Policy

Mr. METCALFE said there was likely to be a proposition at the next General Council

Matches in Birmingham Dispatch Vault

M-G-M and Warner Bros. Fined

Two leading renting companies and two employees were fined at Aldridge Police Court for contravening safety regulations at a joint dispatch store.

The defendants were Metro-Goldwyn-Mayer Pictures, Ltd., and Warner Bros., Ltd., whose alleged offence was failure to display a printed notice of Parts 2 and 3 of the Schedule to the Celluloid and Cinematograph Films Act, 1922, at their joint dispatch store at Langwood Cottage, Barr Beacon. Fines of £5 with £11s. 6d. costs were imposed on each.

The employees, Gerald Foster and Sidney Boswell, were fined £1 each for taking matches into the store.

Prosecution stated that while these were technical offences they were really serious, especially in these days. A fire had occurred earlier in the year and the house completely destroyed.

Police evidence stated that six tons of films were stored and that endeavours to get the companies to fall in with the regulations had been unsuccessful.

For the defence it was pleaded that the printed copies of the Act had been destroyed in the fire which had taken place earlier and the companies had been unable to obtain further copies.

A REBELLIOUS SMOKER

Attendant Fined

A fine of £2 was inflicted upon a youth at Gravesend last week for smoking a cigarette in the operating box of the Plaza Kinema, Windmill Street. Evidence was given that the youth, Raymond Clifford Vaughan (21), cinema attendant, refused to extinguish the cigarette when requested by the chief operator.

Ronald Keech stated that he was on duty in the box as chief operator when the defendant came in smoking. He asked Vaughan repeatedly to put the cigarette out and when he refused he forcibly ejected him and called the police at the defendant's request. In the scuffle Vaughan was struck.

The Chief Constable stated that in view of the seriousness of the matter he felt there must be a prosecution. The Mayor said that he and his fellow-magistrates concurred in the view that the case was serious, and were concerned that he refused to extinguish the cigarette and had to be forcibly ejected from the projection box.

£5 FINE

Night Light at Southport

A fine of £3 was imposed by the Southport magistrates last week on the Coliseum Cinema (Southport), Ltd., for permitting a light to be shown from the Scala at 1.35 a.m. on June 25. The light was observed by a Civil Servant fire-watcher.

W. Peel Smith said the lights were controlled by a main switch. The lamp was of 25 watts only, and if seen outside it would be no more than candle light.

meeting that all negotiations re bonuses, if not wages, be done nationally and not locally. He was still against that. His concern was with the principle involved.

There seemed to be differences of opinion as to whether the rates agreed with the N.A.T.K.E. were only a minimum, and not also a maximum. Conditions were so varied that he could not help but favour territorial agreements despite what Odeon had done.

Penalties

Mr. PRENDERGAST again referred to the question of a penalty upon Odeon. He said they had imposed a penalty upon him, by saying that no film had to be booked to him on a Sunday. He had never appealed to the military, and he had not broken any rules. What steps, therefore, were they going to take against people who had done much greater harm to the Association?

Mr. Prendergast said that he had not made a song about the penalty imposed upon him. He had stated his case before. Simply, it was that he opened his kinema with concerts for troops soon after the war started, and when S.O. was granted at York, he kept on, introduced films with the variety and maintaining the principle at small prices for soldiers.

Mr. METCALFE pointed out that London always favoured national agreements.

Mr. Hyde moved the resolution relative to local action and sending telegrams to the circuits.

A letter from the N.A.T.K.E., intimating that they felt that negotiations with the Leeds branch re war bonus could not be put off any longer was then dealt with, and it was agreed that the special sub-committee of the branch should arrange a meeting with Mr. O'Brien and representatives on the matter.

SHEFFIELD URGE NEED OF JOINT REPRESENTATIONS

Branch Invited to Submit Bonus Demand to National Decision

SHEFFIELD branch is in favour of the Joint Trade Council idea, and expressed support of Coun. Mears when he addressed the monthly meeting last week. Other points discussed were the staff wages increase, the C.T.B.F., the admission of the Press to meetings, and of deadheads to Trade shows. Coun. H. S. Cent was in the chair.

The subject of deadheads at Trade shows was again raised, and it was reported that many of the renters expressed approval of the branch suggestion that tickets should be restricted to the Trade.

A. R. FAVELL said it was not only a matter of passing on cards. It was wrong that people could go into a public house and be given a Trade show ticket.

Cost of Living

Discussing the application by the N.A.T.K.E. for an increased bonus and the action of Odeon, Coun. H. S. GENT said negotiations were proceeding quite well in the various areas until the early part of July, when the General Secretary received a letter stating that Mr. Deutsch had decided to increase the bonus to 17½ per cent. This action of Mr. Deutsch had put the cat among the pigeons.

Coun. H. P. E. MEARS, who was present at the meeting, said he applauded Odeon Theatres for giving their employees the increase, but he deprecated the action in going behind the backs of colleagues.

It was no use belonging to an association unless one was prepared to carry out the rules. He advised the branch not to consider the application from Mr. O'Brien, because the time was ripe for the national body to come to a decision in the matter.

The Trade's War Cabinet

The branch voted in favour of the proposed cinema Trades council after the scheme had been outlined by Coun. H. P. E. MEARS, who had been invited to attend.

He said whenever representatives of the Trade met any of the Ministries they were invariably confronted with the remark that the officials were also seeing the renters, the producers or some other branch. In this war no branch of the Trade could do anything without the help of the other branches. The Association should father a united Trades council representative of the C.E.A., the K.R.S., the technicians and others.

The Government was up to the eyes with work, and if the C.E.A. went to them with bits and pieces of a story and the renters did the same it would result in a maze of correspondence.

Referring to a criticism of the proposed Trades council by W. J. SPEAKMAN, who is reported to have said that three representatives of each of the 17 sections of the cinema Trade would form the Trades council, Coun. MEARS said he had never mentioned such a thing. But supposing there were 17 sections, was it not better to have the 17 sections going to the Government as a body than as 17 sets of people?

The people who opposed the proposal were the people who said they could look after their own business. But could they? In war time there should be no such thing as one section of the Industry working against the other.

Press Relations

DENNIS C. WALLS expressed regret that the General Council had decided not to admit the Press to its meetings. A trained

S. MIDS. PAY 12½ PER CENT. BONUS

AGREEMENT WITH N.A.T.K.E.

Kinema employees in the Southern Midlands area will receive this week a further 5 per cent. increase in wages. This makes a 12½ per cent. addition to earlier minimum rates of pay.

This follows upon an agreement between the Southern Midlands C.E.A. Negotiating Committee and representatives of the N.A.T.K.E. reached on July 22.

The terms of the agreement are as follows:—

"Agreed that a further 5 per cent. increase on the minimum rates of pay be granted, making a total increase of 12½ per cent. on the minimum rates of pay. Employees whose rates of pay exceed the minimum rates—war bonus excluded—provided for in the agreement, shall receive this war bonus calculated on their minimum rates of pay, provided they received the rates in excess of the agreement rates before June 1, 1940.

"Where employees have, since June 1, 1940, received an increase of wages amounting to or more than 12½ per cent. on the minimum rates, they shall not be entitled to the additional bonus, and the question of further increase in respect of these employees shall be a matter for individual agreement between the employee and the management.

"This arrangement shall operate as and from the week beginning July 28, 1941."

At the Southern Midlands branch meeting for July it was agreed to form a committee to further the interests of the Cinematograph Trade Benevolent Fund.

N. A. AYRES, R. CHETHAM, F. A. POINTER and the Secretary (E. J. CARPENTER) were elected to serve on this committee, with power to co-opt.

Hertfordshire exhibitors are reminded that the Sunday opening hours for August, September and October are 3.30 to 9.30 p.m.; these come into operation on August 3, 1941.

journalist could give a truer reflection of the business of the meetings, and he was sorry that the resolution was lost.

In Sheffield there had never been occasion to cane the journalists.

The Trade Fund

C. WHEATMAN said the C.T.B.F. had had to meet a lot of calls recently on less income than in previous years. It was the concern of all branches to help. He suggested that members attending the meetings be asked to give a donation, and that those not attending be fined, the fines to go to the Fund.

Coun. GENT said there was a certain amount in the reserve of the local benevolent fund, and if a contribution from that fund to the C.T.B.F. were recommended it would be considered.

He suggested that people not connected with the Trade who attended Trade shows should be asked to contribute to the Fund.

A collection was made at the meeting for the C.T.B.F.

Mobilising the Women

C. WHEATMAN reported that female members of cinema staffs were being frightened into doing work of national importance.

In the last few weeks he had had a lot of trouble in this direction. Appeals in various cases had been successful.

Coun. H. S. GENT asked members hearing of cases of intimidation to forward details to the General Secretary. The female staffs of cinemas were protected.

The managers of local employment exchanges are not informed of it by the Government. They know nothing about it, said Mr. Wheatman.

Steps are to be taken to ask the Government to notify all employment exchanges of the position of cinema girls.

Film Dumps Too Wide Apart

Manchester C.E.A. Criticism

Dispersal of film stocks at widely separated dumps was discussed at the meeting of the executive committee of the Manchester and Salford branch, held at Manchester on July 23. A. Caplan presided.

Secretary T. E. ROBINSON reported that when the renters transferred their film stocks from the city area to safer rural areas, they did so without considering how this would affect the film carriers and the bearing on petrol consumption.

The committee viewed with sympathy and understanding the desire to keep film stocks in safe locations, but they felt it would be a great convenience if such films could be picked up and set down in contiguous locations. At present some of the depots were far apart.

Sunday Problems

R. H. DEWEES, of Odeon, sent a letter to the committee describing as unfortunate the decision of the City Council to retain for itself powers to call for Sunday trading accounts in respect of cinemas. Any criticism of branch officials, he felt, was unjust, because in securing Sunday opening they had accomplished something useful in conditions of unique difficulty. Officers of the branch were rightly entitled to the members' thanks.

Members learned with regret that the Manchester Watch Committee had rejected an application for later closing hours on Sundays until the end of double Summer Time.

Fuel Needs

It was decided to send a letter to the local Fuel Overseer explaining that as cinemas were industrial undertakings, any attempt to limit the ration of fuel to the quantity suggested would prove grossly inadequate.

Charity Fund Disposal

The committee was informed that, as the result of the first Sunday performances, the proceeds of which were earmarked for charity, the sum of £1,408 was raised. This had been distributed as follows:—Lord Mayor of Manchester's Distress Fund, £915; C.T.B.F., £325; and N.A.T. and K.E. Distress Fund, £141. In addition, there was a rebate of Entertainment Tax. This enabled the further distribution of £173 to the Lord Mayor's Fund, £67 to the C.T.B.F., and £27 to the N.A.T. and K.E. Distress Fund.

Following discussion on the war bonus situation, it was decided to support the principle that future negotiations with the N.A.T. and K.E. should be on a national, and not on an area, basis.

POLICE OBJECTION TO KINEMA QUEUES

Manchester Urges Their Abolition

That street queues of all kinds should be abolished was suggested by the Chief Constable of Manchester (Sir John Maxwell) at the July meeting of the Manchester Watch Committee.

He said that for years the policy of Manchester police had been to try to break down the system of queuing for cinemas and theatres; he regarded shopping queues as specially vicious.



The arrival at the New Gallery of the Duke of Kent, one of the brilliant audience at the FANTASIA (RKO-Radio) premiere. With him are Comdr. A. W. Jarratt, Lady Louis Mountbatten and Sir Philip Chetwode

Bristol Criticises Odeon Bonus Procedure

PROTEST AGAINST GROWING SCREEN APPEALS

A GOOD attendance and a long agenda marked the July meeting of the Bristol Branch, which was addressed by the publicity organiser of the National War Savings Committee. Another feature was the chairman's strong reference to the action of Odeon Theatres in granting an unannounced special war bonus to employees.

Coun. F. G. W. CHAMBERLAIN, who presided, said that Odeon's action came as a bit of a shock to the General Council. Criticism was not of the amount of the bonus they were giving, but because from the C.E.A. point of view they had adopted an unconstitutional method.

A suggestion, and one that had caused perturbation, was that Odeon were over-staffing their operating-boxes to ensure a continuous supply of operators. This policy might create a serious position if a comparison was made by the Board of Trade between the staffing of the circuits and the independents.

BERT RIEGO said they had condemned Odeon, but he thought the same thing would apply to an advertisement which had appeared in a Bristol newspaper for a lad of 16 for an operating-box at a wage of 30s. a week. As a result of such offers, boys gave notice to their present employers to go to these other places.

A Local Settlement

Following on this discussion, the secretary read a letter from the N.A.T.K.E. asking for negotiations regarding a war bonus for cinemas in the area outside Bristol. Mr. Savery pointed out that this letter had been written before the Odeon agreement had been announced.

After some discussion, it was decided to recommend to the cinemas outside the city that in addition to the war bonus of 7½ per cent. granted in June, 1940, there shall be as from June 30, 1941, a further war bonus of 5 per cent. on the basic rate, making a total of 12½ per cent., but where an employee had since June 4, 1940, under the Bristol agreement, and September 9, 1940, under the outside agreement, received an increase of wages amounting to, or more than, this 5 per cent., he shall not be entitled to this additional bonus.

A Branch Deficit?

G. H. BLACKBURN, branch treasurer, drew the attention of the meeting to the increasing expenses and decreasing revenue of the branch, and pointed out that at the moment they were facing a deficit of £30 on the year.

When the CHAIRMAN suggested that the matter should be discussed at the next meeting, GEORGE REES disagreed. The matter, he said, was urgent. He pointed out that the extra expenses of delegates was owing to General Council meetings being held at places farther away than London.

The CHAIRMAN suggested one economy; only one delegate might attend General Council meetings.

Mr. BLACKBURN said that seemed the only way in which expenses could be reduced. He pointed out that the drop in subscriptions was not due to loss of members, but to cinemas which had been blitzed.

It was decided to defer the matter for a month.

Twenty Millions Wanted

F. R. ROE, publicity organiser of the National Savings Committee, addressed the meeting and appealed for co-operation in the local savings campaign by which they hoped to raise £20,000,000 in Bristol by the end of September.

Ways in which the cinemas could help included the showing of slides, exhibiting posters in the foyers of the theatres, and the distribution of leaflets.

A member asked if the campaign was a success, might it not induce people to save money instead of spending it on going to the cinemas?

Mr. ROE agreed that the aim of the campaign was to get people to reduce their spending, but there was, of course, a case for reasonable relaxation, he went to the cinemas himself. But he thought that the cinemas would benefit by the people saving as much as possible now, for when the slump came after the war.

It was admitted that a visit to the cinema was not wasteful spending, and that cinemas were useful in disseminating facts that it was desirable people should know.

The CHAIRMAN said he thought it was up to all of them to help win the war in every way possible, therefore, they should do their utmost to help, especially as they had better facilities for publicising it than other people.

The meeting agreed to a motion, moved by R. TRUENMAN DICKEN, and seconded by G. H. BLACKBURN, that as a branch they were prepared to give every help possible at the discretion of the management.

Overcrowded Screen-time

A letter was received from the Bristol Hospitals Fund, asking exhibitors to show a slide for the Fund.

Mr. BLACKBURN commented that if they granted many more requests they would not need any films in their programmes.

The CHAIRMAN pointed out that the application was for permission to approach individual exhibitors, and on the motion of BERT RIEGO, seconded by W. RILEY, it was agreed that the matter should be left to the discretion of individual members.

An application was also received from the Lord Mayor of Bristol's Air Raid Distress Fund, for assistance by way of publicity, and the taking of collections during the week from August 18 to 23.

GEORGE REES recalled the suggestion that when an application to show a slide was granted, a charge should be made and handed over to the Trade Benevolent Fund.

BERT RIEGO moved that the application be turned down. W. RILEY seconded.

GEORGE REES moved an amendment that they should give publicity to the National Air Raid Distress Fund in way of showing a slide or trailer, but that no collection should be taken. This was seconded by E. S. CECIL, and carried.

A letter was read from the Bedminster district of the city, asking for permission to take collections in local cinemas to provide a mobile canteen. This district had suffered severely in air attacks.

A. B. ATKINSON said that as it was purely a Bedminster appeal, they would be justified to allow collections to be taken in the cinemas in that district. This was agreed.

Hospital Men

An application to extend the concession to members of the Forces in local hospitals, who are given free passes of admission to the cinemas, to men in Regimental Medical Posts was granted, but a proposal that free passes should be numbered and retained by the holder was refused, as it was felt that it was imperative for all such passes to be given up when the holder was admitted.

Joint C.T.B.F. Committee

After some discussion, the meeting decided to form a local committee in connection with the C.T.B.F.; George Rees suggested that a joint committee of the Bristol and Devon and Cornwall branches should be formed which would cover the whole of the West of England.

The members elected to the committee were: Coun. F. G. W. Chamberlain, G. H. Blackburn, A. B. Atkinson and F. A. Seal. Also A. Verran, secretary of the Cardiff branch of the K.R.S., who was also asked to nominate a renter's representative living in the branch area for another seat on the committee.

Bad Prints

When the question of condition of films came up, a member said he had made a complaint about a certain film to the renters and had received a reply blaming the transport company. It was alleged that tins were thrown carelessly from one van to another, and that when they burst open the film was crumpled back into the tin and the lid forced down without any care being shown.

When Mr. Rees asked if Bristol had any suggestions to make as to how film footage could be reduced, F. A. SEAL said at the very time exhibitors were being asked to save film stock they were also being asked to show additional films and trailers for so many objects and organisations.

BUTCHER'S

FILM SERVICE LIMITED,

157, Wardour Street, London, W. 1.

Managing Director F.W. BAKER.

"DANNY BOY"

WILFRID LAWSON - ANN TODD - GRANT TYLER
Wylie Watson - Albert Whelan, etc.

Bunny Doyle - Betty Driver - H. J. Maltby in

"FACING THE MUSIC"

with Wally Patch - Elliot Makeham, etc.

"SHEEP DOG OF THE HILLS"

David Farrar - Helen Perry - Philip Friend and
The Champion Sheep Dog "MOSS"

"Gert & Daisy's Weekend"

ELSIE & DORIS WATERS
in their First British Production

ALBERT MODLEY in

"Bob's Your Uncle"

with George Bolton - Jean Colin - H. J. Maltby and Strong Variety Cast

IN PREPARATION - NEXT BUTCHER BLAKELEY PRODUCTION -

"Somewhere in Camp"

S. AND E. LANCS SUPPORT FOR JOINT TRADE COUNCIL

Move to Contact Branches

PROBLEM OF ESSENTIAL SESSIONS

BELIEF in the merits of the Joint Trades Council plan was reaffirmed by the committee of the South and East Lancashire branch, which met at Nelson on Friday last. It was decided to bring the branch resolution passed a month ago to the notice of all other branches and to ask for their support. J. Mather presided.

"We are all very keen about this council of action, and I hope consideration of the matter will not be put off month by month," said the CHAIRMAN.

Two other branches supported the South and East Lancs view. He suggested that a letter should be sent to the others drawing attention to the resolution and asking for their support.

A. PEEL, referring to the criticism that a council of three representatives from 17 sectional associations would be unwieldy, said this large body would appoint an executive committee to work out plans to put before the general body.

J. MATHER commented on the last clause in the resolution, which, it was said, would leave the way open to procrastination. That could easily be amended. The General Council should face up to the question.

C. LITTLE pointed out that had this clause not been inserted there would have been an outcry about giving a blank cheque to a few people.

Finally, on the proposition of ARTHUR PEEL, it was decided to circulate the branch resolution to other branches, inviting their sympathetic interest.

War Bonus

A report on the war bonus position was given by J. J. McCracken, who described the General Council's reactions to the unilateral decision of Odeon in raising the bonus to 17½ per cent. At previous meetings of the General Council it was left to the branches to deal with the war bonus, as individual units; that seemed to have been a wrong move, not by the officers, but by the delegates.

Stockport S.O.

W. BAKER, in a letter explaining his absence, said that the day a body of Stockport exhibitors would meet the local Watch Committee to discuss the terms for Sunday opening.

Delayed Repairs to Kinemas

Concerning the procedure that ought to be adopted to make provision for repairs that have to be deferred until after the war, J. J. McCracken said the General Council was appreciative of the action of Councillor Woolstencroft in calling attention to a statement by Sir Kingsley Wood. Provided that the estimated cost of such repairs was stated in the current balance sheet, it would be allowed for in making the computation for R.P.D.

Cold-Blooded Official Reply

Quoting a recent personal experience of getting repairs done, J. J. McCracken said the roof of a cinema in which he was interested required attention. It was what was termed a Belfast roof—covered with felt. The estimate was £142. The contractor had the material, but could not draw upon his stock unless he (Mr. McCracken) could show a certificate for the felt.

He wrote to the Office of Works, Manchester, which sent him the usual Government buff form and asking umpteen questions and a set of rules and regulations.

As the cost of the work exceeded £100 the authorities refused to release the materials because they were required in connection with the war effort. That was the cold-blooded answer that he got.

If rain coming through that defective roof caused a "short" in the electrical installation and a fire, a very serious loss might ensue. He intended to impress on the authorities the vital importance of cinema buildings being maintained in a weather-proof condition. It was now extremely difficult to obtain carpets and other materials for repairs.

Has Someone Slipped Up?

Complaint was made of local labour exchanges not carrying out the terms of the understanding with the Ministry of Labour about the non-call-up of female employees at kinemas. Mr. McCracken mentioned that one of his girl clerks who did work for

two kinemas had been notified to report for Government work. Representations to the local labour exchange were unavailing.

He had notified Mr. Fuller of the facts.

Clashing Trade Shows

SECRETARY C. LITTLE reported having sent a letter to the K.R.S., calling attention to the clashing of three important Trade shows in Manchester. Mr. Hill replied that he would draw the attention of members to this matter, but it was not easy to arrange such questions to everybody's satisfaction.

Question of Ethics

A North-East Lancashire exhibitor asked for guidance in a personal difficulty. One wanted to play the game with neighbouring exhibitors, he said, but at the same time one did not wish to be placed in an unfortunate or embarrassed position.

He had in mind an exhibitor who controlled two kinemas, first-run halls. The suspicion existed that he booked a lot of pictures at one hall to feed to the other when necessary.

As a result, he (the speaker) was sometimes asked if he would rearrange his dates in order to accommodate his neighbour.

"Am I playing the game and am I justified in not moving my dates at his request?" he asked.

A. PEEL: If you have a confirmation of your bookings there is no obligation on you to alter your dates.

The CHAIRMAN: Occasions do arise when exhibitors alter their show dates to suit the convenience of brother exhibitors. It is all a question of give and take. If you can alter a date without any detriment to yourself and if it will assist a brother exhibitor I should say when local conditions permit, you should comply with a reasonable request. Otherwise, "No."

No August Meeting

It was decided not to hold an August meeting unless business really warrants it.

"CITY FATHERS ON KINEMA DOORSTEPS"

NELSON MAYOR'S TRIBUTE TO EXHIBITORS

A CIVIC welcome to members of the executive committee of the South and East Lancashire branch and their guests was extended by the Mayor of Nelson, Ald. Bannister, J.P., when they were entertained to luncheon at Nelson on Friday by Arthur Peel (immediate past chairman) and the directors of Victory Theatres, Ltd.

The Mayor said the kinemas were one of the most essential industries in town and country. He did not know if cinema proprietors were really unselfish, but in Nelson they appeared so. Never had he made an appeal to Mr. Peel or to his colleagues in vain. There was not another group in the town which had helped him more liberally than the cinema owners and controllers.

J. MATHER remarked that, despite the differences which exhibitors had with the civic authorities from time to time, they were good friends, and were mutually concerned with the well-being of the public. There was no need to tell exhibitors to contact with their local mayors, because mayors were constantly on exhibitors' doorsteps. Kinemas were top-liners in rendering assistance to the authorities. This mutual confidence was to the good of the community. Mr. Mather voiced thanks and appreciation to Mr. Peel and to the directors of Victory Theatres.

Coun. J. Woolstencroft proposed a toast to "The Hosts," to which A. Peel replied.

The Victory directors presented to each person a packet of "Victory-V" confections.

Plenary Powers Demanded for Trades Council

SUSSEX C.E.A. DISCUSSION

UNLESS full powers to act are given the Mears proposal of a joint council will be doomed to failure. This opinion was expressed at the Sussex branch meeting, which was unanimously in support of the S. and E. Lancs resolution, subject to the omission of the reference back clause.

DAN BENJAMIN—whose return to activity after his recent serious illness was cordially noted by the chairman, RANDOLPH E. RICHARDS, and the members—admitted at once that the "snag" of the whole proposition seemed to be this clause.

Mr. Benjamin said that it often happened that consideration of an application to the Government by the C.E.A. had to be deferred until the department had consulted with another branch of the industry who might also be interested. A joint action council such as Coun. Mears had suggested would mean a great saving in time and efficiency.

E. V. GLENISTER, warmly supporting the proposal, agreed that the reference back clause was the one that had caused all the criticism, and he felt he would be right in saying that Councillor Mears was quite prepared to withdraw that particular proviso. "At least we ought to give it a trial and see if it can function," continued Mr. Glenister. "It would be foolish to turn it down flat. Personally, I think it will definitely justify its existence."

After further discussion, DAN BENJAMIN suggested that, as the feeling of the members was that without full powers to act being given, the whole proposition might as well be wiped out, the Branch might support the South and East Lancs Branch resolution subject to alteration of the "reference back" clause.

Mr. GLENISTER seconded, and this was unanimously agreed.

Condolence

The sympathy of the members was expressed to the treasurer, Reginald Briggs, of Lewes, in his recent bereavement through the death of his mother.

Staffs and the Fund

A. J. Sadler (vice-chairman) informed the meeting that, following upon the suggestion previously made by the Sussex Branch that a mass meeting of cinema staffs might be organised at Brighton in order that an official of the C.T.E.F. might give an address on the working of the fund, it has now been arranged that the meeting shall be held on August 6.

The Kitty

The Branch finances, a statement of which was laid before the meeting by the secretary (Arthur Daniels), remain most satisfactory, and it was decided to place another £50 on deposit. The Branch has very useful credit balances on current, deposit and investment accounts.

Calling All Staffs

Before the meeting closed there was a discussion in private on several difficulties relating to staffs and the call-up, and it is understood that the secretary was instructed to take the points up with the C.E.A. general secretary as a matter of urgency.

OUR CIVIC LEADERS

The meeting was followed by an informal luncheon party at the Crown Hotel, the guests including four Sussex mayors—Brighton, Hove, Lewes and Eastbourne—two ex-mayors, and a representative of the Ministry of Information.

Coun. RANDOLPH E. RICHARDS, who presided, said that the Sussex exhibitors were glad of this opportunity of expressing to the civic representatives present their appreciation of the manner in which they are discharging the duties of their high offices in the present extremely difficult times.

The Mayor of Lewes (Alderman Lt.-Col. C. T. Crisp, O.B.E.) welcomed the exhibitors to his borough, and mentioned in passing the great assistance he had always received from exhibitors, and particularly from Mr. Briggs.

The Mayor of Brighton (Alderman J. Talbot Nanson), the Mayor of Hove (Councillor A. H. Clarke), and the Mayor of Eastbourne (Alderman A. E. Rush) all added their tributes to the members of the industry. Alderman Talbot Nanson particularly mentioned the important work that A. J. Sadler is doing as a member of the Brighton Information Committee.

Alderman H. Wilfred Aldrich added a few cheery words as president of the Brighton and Hove Entertainment Managers' Association, and finally there were short speeches from Alderman Ford (ex-Mayor of Hastings) and Mr. G. Dexter, S.E. Regional Films Officer to the Ministry of Information.

WIDENED A.F.S. DUTIES

Leeds Restriction Withdrawn

"A stupid idea which he was glad to see withdrawn" was the comment of Ald. G. Brett, leader of the Leeds Labour Group on the City Council, on a recent fire order.

This is an echo of a fire at the Dominion Kinema, Leeds, which revealed that an order existed which prevented members of the Leeds A.F.S. from dealing with fires other than those caused by enemy action.

The reason for the order, which is now withdrawn, he said, was that originally the Government's scheme covered A.F.S. men against loss of pay from injury when on duty only dealing with air raid fires.

All fire-fighting services were now under national authority.



Ona Munson in Republic's *LADY FROM LOUISIANA*, which British Lion will shortly Trade show

Training of Female Staff

Ministry Policy May Trap Exhibitors

The case of a female projectionist, aged 20, employed at a Shildon cinema, was discussed at last week's meeting of the Northern C.E.A. branch, held at Newcastle.

The branch secretary, A. Smith, said the manager of the cinema had been notified by Darlington Employment Exchange that his third operator, a 20-year-old married woman, was not covered by the reserved schedule and that she must transfer to work of national importance. The manager pointed out that on at least two days a week the woman acted as second operator to relieve the two others.

E. J. HINGE said it was important that the matter should be settled. "If the authorities are right in calling her for national service," he said, "then we may be trapped because we have been asked to train women to replace men."

The Chairman (W. S. Gibson, Middlesbrough) said the letter from Darlington Employment Exchange was a surprise, because he understood that wherever women were replacing men they were reserved.

Members agreed that this should be made a test case to discover whether or not such workers were exempt.

Saving Film Stock

Mr. HINGE, referring to Government pressure to reduce war time film stocks, said they might well begin by cutting out of every film the censor's certificate and such other wastages as are the long lists of art directors, technicians and supervisors, plus the stimulating revelation that Ike Hoggwash translated the script from the original Cineform. "Thereafter," Mr. Hinge remarked, "we might deal faithfully with those people who insist on pushing films which in no conceivable conditions could anybody anywhere ever desire to show or to see."

War Bonus for Employees

ANOTHER NORTH-WESTERN DISCUSSION

In order to settle the much discussed question of war bonus for cinema staffs a special general meeting of the North-Western branch was held at Liverpool on Tuesday. For some months employees have been receiving 7½ per cent.

Recently representatives of the branch listened to the case put forward by the N.A.T. and K.E., and the Transport and General Workers Union for an increased bonus. Although the Wages and Conditions Negotiating Committee agreed in principle with the application, it was not possible to bring the issue to a decisive stage at the last branch meeting.

C.E.A. Nominees Change

Changes have taken place in the nominees of three kinemas in the South and East Lancashire branch:—Warwick, Sale from E. HUGH to W. C. SMITH; Odeon, Chorley, from G. NEILL to F. R. HART; Odeon, Oldham, from F. R. HART to G. NEILL.



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Twentieth-Fox follow up the triumphant success of 'That Night in Rio' with yet another lavishly staged musical. 'The Great American Broadcast' ... entertainment is really outstanding ... Unquestionable box-office hit for showmen, with attractive four-star appeal.

THE CINEMA

**"20th-FOX'S NEW COMEDY TREAT...
SPARKLING SHOW IN THREE-STAR
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musical put over with verve and vivacity by accomplished stellar team with capital specialty acts ... holding love story ... packed with saucy situations, beefy fights, delicious sidekicks ... and bright dialogue. First-rate successor to 'Tin Pan Alley' with same stellar cast, and an undeniable winner for any and every audience.

DAILY FILM RENTER

"Magnificently shows the like combination of the test and the new. ... But the skillful mixture of fact and fiction, irrefutable as it is, is by no means all. Versatile vaudeville embellishment shares equally with resourceful direction and teamwork in the picture's unqualified success. Excellent general booking, an infallible 'second leg' of a great box-office double."

KIN WEEKLY



Release Date: **SEPT. 8th**

**20th
CENTURY
FOX**

S. AND E. LANCS SUPPORT Plenary Powers Demanded for Trades Council

FOR JOINT TRADE COUNCIL

Move to Contact Branches

PROBLEM OF ESSENTIAL SESSIONS

BELIEF in the merits of the Joint Trades Council plan was reaffirmed by the committee of the South and East Lancashire branch, which met at Nelson on Friday last. It was decided to bring the branch resolution passed a month ago to the notice of all other branches and to ask for their support. J. Mather presided.

"We are all very keen about this council," said Mr. J. J. McCracken, who presided at the meeting. "I hope consideration of the matter will not be put off month by month," said the CHAIRMAN.

Two other branches supported the South and East Lancashire view. He suggested that a letter should be sent to the others drawing attention to the resolution and asking for their support.

A. Peel, referring to the criticism that a committee of three representatives from 17 sections would be unwieldy, said that this large body would appoint an executive committee to work out plans to put before the general body.

J. Mather commented on the last clause in the resolution, which, it was said, would leave the way open to procrastination. That could easily be amended. The General Council should take up the question.

C. LITTLE pointed out that had this clause not been inserted there would have been an outcry about giving a blank cheque to a few men.

Finally, on the proposition of ARTHUR PEEL, it was decided to circulate the branch resolution to other branches, inviting their sympathetic interest.

War Bonus

A report on the war bonus position was given by J. J. McCracken, who described the General Council's reaction to the unilateral decision of Odson in raising the bonus to 17½ per cent. At previous meetings of the General Council it was left to the branches to deal with the war bonus, as individual units; that seemed to have been a wrong move, not by the officers, but by the delegates.

Stockport S.O.

W. BAKER, in a letter explaining his absence, said that the day a body of Stockport exhibitors would meet the local Watch Committee to discuss the terms for Sunday opening.

Delayed Repairs to Kinemas

Concerning the procedure that ought to be adopted to make provision for repairs that have to be deferred until after the war, J. J. McCracken said the General Council was appreciative of the action of Councillor Woodstewart in calling attention to a statement by Sir Kingsley Wood. Provided that the estimated cost of such repairs was stated in the current balance sheet, it would be allowed for in making the computation for E.P.D.

Cold-Blooded Official Reply

Quoting a recent personal experience of getting repairs done, J. J. McCracken said the roof of a cinema in which he was interested required attention. It was what was termed a Belfast roof—covered with felt. The estimate was £142. The contractor had the material, but could not draw upon his stock unless he (Mr. McCracken) could show a certificate for the felt.

He wrote to the Office of Works, Manchester, which sent him the usual Government buff form and asking unimportant questions and a set of rules and regulations.

As the cost of the work exceeded £100 the authorities refused to release the materials because they were required in connection with the war effort. That was the cold-blooded answer that he got.

If rain coming through that defective roof caused a "short" in the electrical installation and a fire, a very serious loss might ensue. He intended to impress on the authorities the vital importance of cinema buildings being maintained in a weather-proof condition. It was now extremely difficult to obtain carpets and other materials for repairs.

Has Someone Slipped Up?

Complaint was made of local labour exchanges not carrying out the terms of the understanding with the Ministry of Labour about the non-employment of female employees at kinemas. Mr. McCracken mentioned that one of his girl clerks who did work for

two kinemas had been notified to report for Government work. Representations to the local labour exchange were unavailing.

He had notified Mr. Fuller of the facts.

Clashing Trade Shows

SECRETARY C. LITTLE reported having sent a letter to the K.R.S., calling attention to the clashing of three important Trade Shows in Manchester. Mr. Hill replied that he would draw the attention of members to this matter, but it was not easy to arrange such questions to everybody's satisfaction.

Question of Ethics

A North-East Lancashire exhibitor asked for guidance in a personal difficulty. One wanted to play the game with neighbouring exhibitors, he said, but at the same time one did not wish to be placed in an unfortunate or embarrassed position.

He had in mind an exhibitor who controlled two kinemas, first-run halls. The suspicion existed that he booked a lot of pictures at one hall to feed to the other when necessary.

As a result, he (the speaker) was sometimes asked if he would rearrange his dates in order to accommodate his neighbour.

"Am I playing the game and am I justified in not moving my dates at his request?" he asked.

A. PEEL: If you have a confirmation of your bookings there is no obligation on you to alter your dates.

The CHAIRMAN: Occasions do arise when exhibitors alter their show dates to suit the convenience of brother exhibitors. It is all a question of give and take. If you can alter a date without any detriment to yourself and it will assist a brother exhibitor I should say when local conditions permit, you should comply with a reasonable request. Otherwise, "No."

No August Meeting

It was decided not to hold an August meeting unless business really warrants it.

"CITY FATHERS ON KINEMA DOORSTEPS"

NELSON MAYOR'S TRIBUTE TO EXHIBITORS

A CIVIC welcome to members of the executive committee of the South and East Lancashire branch and their guests was extended by the Mayor of Nelson, Ald. Barnister, J.P., when they were entertained to luncheon at Nelson on Friday by Arthur Peel (immediate past chairman) and the directors of Victory Theatres, Ltd.

The Mayor said the kinemas were one of the most essential industries in town and country. He did not know if cinema proprietors were really unselfish, but in Nelson they appeared so. Never had he made an appeal to Mr. Peel or to his colleagues in vain. There was not another group in the town which had helped him more liberally than the cinema owners and controllers.

J. Mather remarked that, despite the differences which exhibitors had with the civic authorities from time to time, they were good friends, and were mutually concerned with the well-being of the public. There was no need to tell exhibitors to contact with their local mayors, because mayors were constantly on exhibitors' doorsteps. Kinemas were top liners in rendering assistance to the authorities. This mutual confidence was to the good of the community.

Mr. Mather voiced thanks and appreciation to Mr. Peel and to the directors of Victory Theatres.

Coun. J. Woodstewart proposed a toast to "The Hosts," to which A. Peel replied.

The Victory directors presented to each person a packet of "Victory-V" confections.



Ona Munson in Republic's *LADY FROM LOUISIANA*, which British Lion will shortly Trade show

Training of Female Staff

Ministry Policy May Trap Exhibitors

The case of a female projectionist, aged 20, employed at a Shildon cinema, was discussed at last week's meeting of the Northern C.E.A. branch, held at Newcastle.

The branch secretary, A. Smith, said the manager of the cinema had been notified by Darlington Employment Exchange that his third operator, a 20-year-old married woman, was not covered by the reserved schedule and that she must transfer to work of national importance. The manager pointed out that on at least two days a week the woman acted as second operator to relieve the two others.

E. J. HINGE said it was important that the matter should be settled. "If the authorities are right in calling her for national service," he said, "then we may be trapped because we have been asked to train women to replace men."

The Chairman (W. S. GUNSON, Middlesbrough) said the letter from Darlington Employment Exchange was a surprise, because he understood that wherever women were replacing men they were reserved.

Members agreed that this should be made a test case to discover whether or not such workers were exempt.

Saving Film Stock

Mr. HINGE, referring to Government pressure to reduce war time film stocks, said they might well begin by cutting out of every film the censor's certificate and such other wastages as are the long lists of art directors, technicians and supervisors, plus the stimulating revelation that Ike Hoggwash translated the script from the original Cineform. "Thereafter," Mr. Hinge remarked, "we might deal faithfully with those people who insist on pushing films which in no conceivable conditions could anybody anywhere ever desire to show or to see."

War Bonus for Employees

ANOTHER NORTH-WESTERN DISCUSSION

In order to settle the much discussed question of war bonus for cinema staffs a special general meeting of the North-Western branch was held at Liverpool on Tuesday. For some months employees have been receiving 7½ per cent.

Recently representatives of the branch listened to the case put forward by the N.A.T. and K.E., and the Transport and General Workers Union for an increased bonus. Although the Wages and Conditions Negotiating Committee agreed in principle with the application, it was not possible to bring the issue to a decisive stage at the last branch meeting.

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SUSSEX C.E.A. DISCUSSION

UNLESS full powers to act are given the Mears proposal of a joint council will be doomed to failure. This opinion was expressed at the Sussex branch meeting, which was unanimously in support of the S. and E. Lincs resolution, subject to the omission of the reference back clause.

DAN BENJAMIN—whose return to action after his recent serious illness was cordially noted by the chairman, RANDOLPH RICHARDS, and the members—admitted once that the "snag" of the whole proposition seemed to be this clause.

Mr. Benjamin said that it often happened that consideration of an application to Government by the C.E.A. had to be deferred until the department had consulted with another branch of the industry who might also be interested. A joint action committee such as Coun. Mears had suggested would mean a great saving in time and efficiency.

E. V. GLENISTER, warmly supporting the proposal, agreed that the reference back clause was the one that had caused all the criticism, and he felt he would be right saying that Councillor Mears was quite prepared to withdraw that particular proviso. "At least we ought to give it a trial and see if it can function," continued Mr. Glenister. "It would be foolish to turn down flat. Personally, I think it will definitely justify its existence."

After further discussion, DAN BENJAMIN suggested that, as the feeling of the members was that without full powers to be being given, the whole proposition might well be wiped out, the Branch might support the South and East Lancashire resolution subject to alteration of the "reference back" clause.

Mr. GLENISTER seconded, and this was unanimously agreed.

Condolence

The sympathy of the members was expressed to the treasurer, Reginald Briggs, of Lewes, in his recent bereavement through the death of his mother.

Staffs and the Fund

A. J. SALLER (vice-chairman) informed the meeting that, following upon the suggestion previously made by the Sussex Branch that a mass meeting of cinema staffs might be organised at Brighton in order that an official of the C.T.E.F. might give an address on the working of the fund, it has now been arranged that the meeting shall be held on August 6.

The Kitty

The Branch finances, a statement of which was laid before the meeting by the secretary (Arthur Daniels), remain most satisfactory, and it was decided to place another £50 on deposit. The Branch has very useful credit balances on current, deposit and investment accounts.

Calling All Staffs

Before the meeting closed there was a discussion in private on several difficulties relating to staffs and the call-up, and it was understood that the secretary was instructed to take the points up with the C.E.A. general secretary as a matter of urgency.

OUR CIVIC LEADERS

The meeting was followed by an informal luncheon party at the Crown Hotel, the guests including four Sussex mayors—Brighton, Hove, Lewes and Eastbourne—two ex-mayors, and a representative of the Ministry of Information.

Coun. RANDOLPH E. RICHARDS, who presided, said that the Sussex exhibitors were glad of this opportunity of expressing to the civic representatives present their appreciation of the manner in which they are discharging the duties of their high offices in the present extremely difficult times.

The Mayor of Lewes (Alderman Lt.-Col. C. T. CRISP, O.B.E.) welcomed the exhibitors to his borough, and mentioned in passing the great assistance he had always received from exhibitors, and particularly from Mr. Briggs.

The Mayor of Brighton (Alderman J. Talbot Nanson), the Mayor of Hove (Councillor A. H. Clarke), and the Mayor of Eastbourne (Alderman A. E. Rush) all added their tributes to the members of the industry. Alderman Talbot Nanson particularly mentioned the important work that A. J. Saller is doing as a member of the Brighton Information Committee.

Alderman H. Wilfred Aldrich added a few cheery words as president of the Brighton and Hove Entertainment Managers' Association, and finally there were short speeches from Alderman Ford (ex-Mayor of Hastings) and Mr. G. Dexter, S.E. Regional Films Officer to the Ministry of Information.

WIDENED A.F.S. DUTIES

Leeds Restriction Withdrawn

"A stupid idea which he was glad to see withdrawn" was the comment of Ald. G. Brett, leader of the Leeds Labour Group on the City Council, on a recent fire order.

This is an echo of a fire at the Dominion Cinema, Leeds, which revealed that an order existed which prevented members of the Leeds A.F.S. from dealing with fires other than those caused by enemy action.

The reason for the order, which is now withdrawn, he said, was that originally the Government's scheme covered A.F.S. men against loss of pay from injury when on duty only dealing with air raid fires.

All fire-fighting services were now under national authority.



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KINE WEEKLY



Release Date: **SEPT. 8th**

**20th
CENTURY
FOX**

*Paramount's up-to-the-minute Blitz romance...
whirling from air-bombed London
to gay Lisbon!*



ONE NIGHT IN LISBON

STARRING

FRED MACMURRAY AND **MADELEINE CARROLL**

(The Flyer from Texas)

(The Beauty from London)

WITH PATRICIA MORISON · BILLIE BURKE

JOHN LODER · DAME MAY WHITTY

EDMUND GWENN · REGINALD DENNY

BILLY GILBERT Produced & Directed by EDWARD H. GRIFFITH

SCREEN PLAY BY VIRGINIA VAN UPP

BASED ON A PLAY BY JOHN VAN DRUTEN



With Paramount to Prosperity

New Films at a Glance

TITLE AND RENTER.	CERTIFICATE.	STARS.	REMARKS.	BOX-OFFICE ANGLE.
Deadwood Dick ... (Columbia)—American.	15 Eps. (U)	Don Douglas, Lorna Gray.	... Westerner of the popular type. Crowded with action, gun and fistcuff fighting, superb horsemanship based on gangster story.	Great stuff for all Western fans. Thrills for young and old alike.
Emergency Landing ... (Pathé)—American.	67 min. (U)	Forrest Tucker, Carol Hughes, Evelyn Brent.	... Espionage romantic comedy melodrama, combining thrills with laughs. Acting adequate, direction resourceful and aerial thrills realistic. Feminine appeal strong.	Good average programmer. Nothing to harm youngsters.
Golden Hour, The ... (United Artists)—American.	85 min. (U)	James Stewart, Paulette Goddard, Horace Heidt.	... Extravagant comedy with music. Romantic story, slight, but acting and direction resourceful. Good gags abound. Song numbers tuneful.	Attractive novelty booking. Safe for the family.
Grandad Budd ... (Renown)—Australian.	61 min. (U)	Bert Bailey, ... Kathleen Hamilton.	... A comedy with mixture of sentiment and sharp practice, but with humour predominant. Homely story, brilliant star acting and excellent supporting cast.	Very useful two-feature programme filler. Popular entertainment for family and masses.
Hurry, Charlie, Hurry ... (RKO-Radio)—American.	66 min. (U)	Leon Errol, ... Mildred Coles, Kenneth Howell.	... Farcical domestic comedy, concerning the deception of a henpecked husband. Story and gags good. Bright performance by Leon Errol and effective support.	Capital light booking for all classes.
In the Navy ... (G.F.D.—Universal)—American.	85 min. (U)	Lou Costello, ... Bud Abbott, Dick Powell.	... Spectacular musical comedy extravaganza, with an American Navy background. Co-stars in good form, support versatile, staging colourful and tunes popular.	Excellent light booking for the masses and the family.
One Night in Lisbon ... (Paramount)—American.	96 mins. (A)	Fred MacMurray, Madeline Carroll, John Loder.	... Wartime romantic comedy, telling of the courtship of an American pilot and an aristocratic English girl. Development a little slow and London atmosphere at times incongruous, but teamwork good and climax exciting. Feminine appeal obvious.	Attractive light booking for majority of halls. Nothing to harm youngsters.
Overland with Kit Carson ... (Columbia)—American.	15 Eps. (U)	Bill Elliott, ... Iris Meredith, Richard Fiske.	... Spectacular period outdoor serial, describing life in the West in the lawless pioneer days. Story virile, acting robust and thrills spectacular.	Capital serial offering. Great for youngsters.
Sin of Nora Moran, The ... (Renown)—American.	65 min. (A)	Zita Johann, ... Paul Cavanagh, Alan Dinehart.	... Powerful sex drama, originally reviewed in the Kine of JANUARY 18, 1934	Adequate dramatic booking for other than class and family halls.
Sunny ... (RKO-Radio)—American.	97 min. (U)	Anna Neagle, ... Ray Bolger, John Carroll.	... Gay, colourful musical comedy, elegantly adapted from the stage success. Story popular, stars good, support clever, tunes pleasing and staging excellent.	Excellent light booking. Great for the family.
Swing It, Buddy ... (Renown)—American.	60 min. (U)	Pinky Tomlin, Paula Stone, Mary Kornman.	... Clever mixture of gangster racket, musical comedy and double-love angle. Should prove a popular re-issue. Romance for the sentimental, swing music for those who like it.	Tuneful vocal numbers, clever dancing, gangster thrills. Acceptable fare for the masses.
*Target for To-night ... (A.D.F.D.)—British.	50 min. (U)		Documentary describing the planning and carrying out of a raid over Germany by the R.A.F. Treatment authentic and showmanlike and thrills terrific. Appeal universal.	Outstanding general booking. Great for youngsters.
Tumbledown Ranch in Arizona ... (Pathé)—American.	59 min. (U)	Ray Corrigan, John King, Max Terhune.	... Period outdoor melodrama, introducing a new Western team. Story obvious, but cast versatile and by-play popular.	Useful Western support. Good for youngsters.
Very Young Lady A... ... (20th Century-Fox)—American.	80 min. (U)	Jane Withers, Nancy Kelly, John Sutton.	... Romantic comedy, telling of the emotional vicissitudes of a lovelorn tomboy. Story ingenious, but acting quite good and staging elegant. Feminine appeal obvious.	Pleasant light booking, particularly for family halls.

* A British Picture.

REVIEWS FOR SHOWMEN

Target for To-night

A.B.F.D. British (U). Directed by Harry Watt. 4,500 feet. Release not fixed.

DOCUMENTARY, made by the Crown Film Unit with the full co-operation of the R.A.F., describing for the first time the planning and carrying out of a raid over Germany and the safe return of the 'planes and their crews. It shows how the target is found, how the assault is prepared, the picking of the many crews, the flight over the objective, the actual bombing, and the breathtaking escapes from enemy's anti-aircraft fire.

It also illustrates the wounding of a wireless operator, the unhappy possibilities of engine trouble, and the successful return of a damaged 'plane. The detail is full and authentic, and the presentation is showmanlike. In fact, so vivid are the actual raid on Germany sequences that the looker-on soon finds himself sharing the mighty and magnificent hazards of a bomber's crew. The power of the illusion is further proof of the picture's compelling realism.

It is, without exception, the greatest piece of British propaganda yet. All who see it—and all must—will pay undying tribute to the R.A.F. Outstanding booking, a film of nation-wide appeal and importance.

Production.—Here we have at last a worthy if belated tribute to the magnificent work of our bombers and a complete answer to the armchair critics who glibly ask, "Why don't we raid this and that objective?" Tremendous organisation prefaces every raid, exceptional courage and skill are demanded during the actual operations, and no little luck is necessary for a safe homecoming.

These salient if self-evident facts are significantly stressed without heroics. The procedure from the moment a likely target is photographed to the return of the successful bombers and their crews is recorded in clear and pointed detail, and accompanied by natural and informative dialogue by senior officers, intelligence officers, pilot officers, and non-commissioned officers and men.

The preliminaries are, of course, tremendously interesting, so are the routine interrogations of the bomber crews, but the most inspiring and exciting sequences of all are those showing a lone bomber flying into the night, ploughing its way through the darkness until it suddenly locates its target, its glide to a position that makes a mistake in bombing well-nigh impossible, the actual hitting of enemy oil-containers, the outbreak of the enemy's anti-aircraft fire, the damage to the 'plane, injury to a wireless operator, the limping home, and the hazardous but successful landing in a fog.

These and the amazing stoicism and sense of humour of the actual fliers will not only muzzle the carping critic, but prompt every man, woman and child to rise and give three rousing cheers for the R.A.F. It is a masterly and thrilling pictorial confirmation of Winston Churchill's unforgettable words, "Never was so much owed by so many to so few." High as it ranks as propaganda, its effectiveness as dramatic entertainment is higher still. Every instinct of patriotism and showmanship demands that it be given universal screen presentation. Bar none! must be its booking slogan.

Points of Appeal.—Subject, treatment, terrific realism, patriotic angle, unprecedented exploitation angles.

Sunny

RKO-Radio. American (U). Directed by Herbert Wilcox. Featuring Anna Neagle, Ray Bolger and John Carroll. 8,820 feet. Release not fixed.

GAY, colourful musical comedy freely and expensively adapted from the big Broadway and West End stage success. The story, one of chequered romance, happily conforms to the evergreen Cinderella tradition. Scintillating settings furnish effective clothing in the form of rich and brilliantly varied backgrounds, shared by riotous Mardi Gras festival sequences, elaborate mansion interiors, bright circus interludes, and a unique Mississippi river boat climax. The tuneful theme song, "Sunny," subtly amplifies the

romantic highspots and at the same time increases the scope of the attractive co-stars. Clever dancing by Ray Bolger and Grace and Paul Hartman complete a musical show that can compete with the best. Excellent light booking.

Story.—Sunny Sullivan, a fascinating and talented circus star, and Larry Warren, scion of a wealthy family, meet during a Mardi Gras festival in New Orleans and experience love at first sight. Eventually, Sunny makes a favourable impression on Aunt Barbara, shrewd but kindly head of the Warren family, and a marriage is arranged. Just before the wedding ceremony Sunny's circus friends turn up.

Elizabeth, Larry's snobbish sister, determines to embarrass Sunny and persuades the circus guests to put on a show. The troupe receives a frigid reception from the ritzy guests. Larry is annoyed, a quarrel follows, and the lovers are estranged. Sunny rejoins the circus, but Larry soon regrets his outburst of temper and, with the help of Aunt Barbara, Sunny and he are reconciled in unique colourful circumstances.

Acting.—Anna Neagle is inclined to force the pace at times, but otherwise makes an attractive, versatile and talented Sunny. John Carroll definitely has a way with him as Larry. Helen Westley as Aunt Barbara is best of all, and that includes a strong supporting cast, headed by Edward Everett Horton. Ray Bolger is included for his clever eccentric dancing, and he is worth every minute of the time allocated to him. The same goes for Grace and Paul Hartman.

Production.—The story opens with a Mardi Gras festival, and the vivid, colourful action makes an effective background for the birth of romance. The circus scenes are no less bright. There is good straight comedy in the scenes in which Sunny wins the approbation of Aunt Barbara and a lively reversion to pantomime when the circus troupe get going before the wedding.

A trip on a Mississippi showboat makes an entirely new setting for the inevitable happy ending. Music cleverly fits the constant change of locale, and liberal opportunity is given for the introduction of tuneful song and eccentric dance. Nothing is forgotten. "Sunny" should have no difficulty in living up to its optimistic title at the popular box-office.

Points of Appeal.—Pleasing, piquant story, delightful acting by Anna Neagle and John Carroll, clever support, colourful staging, good tunes, and big title and star values.

Emergency Landing

Pathé. American (U). Directed by William Beaudine. Featuring Forrest Tucker, Carol Hughes and Evelyn Brent. 6,082 feet. Release not fixed.

ESPIONAGE romantic comedy-melodrama, concerning the co-designers of a robot 'plane who prove their invention in face of heavy odds and, at the same time, bring their high-spirited girl friends to heel. Sabotage is not taken very seriously, but seriously enough to make an effective springboard for popular humour. The cast, too, wisely concentrates on laughs. The film is on the whole good fun, with an occasional thrill. Feminine appeal is obvious. Good average programmer.

Story.—Jerry Barton, a test pilot, and Doc Williams, a meteorological expert, invent a robot 'plane. They interest Mr. Lambert, head of a big aircraft factory, but during an army test the 'plane fails. Spies, incidentally, are responsible. Jerry and Doc return to their former jobs at a desert outpost. Betty, Lambert's daughter, and Maud, her aunt, get stranded near the outpost and try to "borrow" Government petrol. They are caught and given a lesson by Jerry and Doc.

Meanwhile, spies steal a bomber and later crash in the desert. One survives and he jumps in Doc and Jerry's robot 'plane. Meanwhile, Betty and Maud hide on board, hoping to escape. Jerry sees them and signals Betty by radio and tells her how to handle the robot control. She proves an apt pupil and the 'plane lands safely. The spy

is caught, the invention is proved, and Jerry and Doc marry Betty and Maud respectively.

Acting.—Forrest Tucker is rather wooden as Jerry, but Emmett Vogan adequately holds up the masculine team as Doc. Carol Hughes and Evelyn Brent make a lively pair as Betty and Maud. William Halligan is sound as Mr. Lambert, and Stan Jolley and Stanley Price are true to type as the international crooks.

Production.—The picture is "Taming of the Shrew" comedy lightly seasoned with espionage. The stressing of the comedy angle occasionally causes the sterner story fundamentals to be forgotten, but in spite of the long lapses for laughter, humour and thrills effectively collaborate in an exciting, as well as satisfactory, grand finale. The film is a good thriller, a better comedy and, above all, a happy woman's picture.

Points of Appeal.—Slight but, at times, exciting story, good comedy interludes, impressive aerobatics, competent teamwork, good settings, strong feminine angle, good title and popular stars.

In the Navy

General F.D.—Universal. American (U). Directed by Arthur Lubin. Featuring Lou Costello, Bud Abbott, and Dick Powell. 7,721 feet. Release not fixed.

SPECTACULAR musical comedy extravaganza, with an American navy background, telling of the adventures and misadventures of a popular crooner who enlists to escape from the tiresome attentions of neurotic women. Exposure constantly menaces him in the form of a zealous girl photographer, but in the end he profits through his allegiance to Uncle Sam. The spirited romantic interest is snappily dispensed by Dick Powell and Claire Dodd.

Rolling humour intersperses the love interest, and this is exuberantly served by the inimitable Lou Costello and Bud Abbott. We can go further, they are more than half the picture. More vocal embellishment is provided by the equally inimitable Andrew Sisters. The complete show is a grand follow up to "Rookies." Excellent light booking for the masses and the family.

Story.—Tom Halstead, a popular crooner, known as Russ Raymond, tires of the adulation of foolish women, and joins the Navy under his own name. Dot Roberts, an attractive magazine photographer, learns Tom's secret, and sets out to acquire exclusive portraits of him as a sailor. Tom is soon aware of her intentions, and does his best to thwart her. In the same company are Pomeroy Watson and Smokey Adams, a couple of crazy sailors. They and a bunch of girls get mixed up in a battle between Tom and Dot, but after a lot of buffoonery romance brings the crazy happenings to a happy conclusion.

Acting.—Bud Abbott and Lou Costello are in tip-top form as Smokey and Pomeroy, and score a great number of laughs. Dick Powell sings pleasantly as Tom, and Claire Dodd gives him adequate romantic support as Dot. The Andrew Sisters provide versatile vocal and burlesque trimmings. The supporting cast is equally enthusiastic.

Production.—The romantic interest is mainly a platform for the fooling of Bud Abbott and Lou Costello, but although it is of secondary importance it is prominent enough to preserve feminine appeal. Nevertheless, the two comedians are the mainstay of the show. They introduce a steady stream of good gags and lots of rollicking horse-play.

A dream sequence in which Pomeroy takes control of the Fleet is grand slapstick. The Andrew Sisters support the co-stars effectively. They and Dick Powell also give just the right emphasis to the many rousing tunes. The picture has variety, both in presentation—its backgrounds range from the metropolis to Hawaii—and story material. In short, it's just the stuff to give the troops.

Points of Appeal.—Bright story, good gags, colourful and spectacular presentation, great teamwork by co-stars, good supporting team, rousing songs, good title, and star value.

REVIEWS—continued on page 15



V for **Victory**
VR for **Supremacy**
in Screen
Entertainment

REVIEWS—continued from page 13

One Night in Lisbon

Paramount. American (A). Directed by Edward H. Griffith. Featuring Fred MacMurray, Madeleine Carroll and John Loder. 8,632 feet. Release not fixed.

PLEASANT, piquant and, towards the finish, exciting war time romantic comedy, telling of the crazy courtship of a young American Atlantic ferry pilot and an aristocratic young Englishwoman. The story opens well in London during an air raid, but initial promise is rather let down by technical and atmospheric incongruities.

However, things buck up tremendously when the action switches to Lisbon, and the more stirring concluding chapters, together with lively teamwork by the principals, happily redeem the whole. Obvious feminine appeal, star values, and a good title are, needless to say, strongly in the picture's box-office favour. Attractive out-of-the-rut light booking for the majority of halls.

Story.—Dwight Houston, a happy-go-lucky Atlantic ferry pilot, arrives in London during a blitz. A warden guides him to an air raid shelter and he finds himself in the sole company of Leonora Perrycoste, an attractive but reserved English girl. Dwight loses no time in pressing his suit, but Leonora is not easy game. When they next meet, Leonora is in the company of Commander Peter Walmsley, her stiff-necked fiancé. Undaunted, Dwight continues his pursuit, and eventually she admits that she returns his affections.

When Dwight is sent to Lisbon Leonora agrees to follow him. She is chauffeur to Lord Fitzleigh, a Cabinet Minister, who gives her a letter for the British Ambassador in Portugal. Actually she is being used as a decoy. There are further complications when Leonora is later kidnapped, but Peter, who now realises that Dwight is first in Leonora's favours, co-operates with Dwight in her rescue. The right girl and the right boy get tied up at the fade-out.

Acting.—Fred MacMurray and Madeleine Carroll are well matched as hero and heroine. They cleverly adapt themselves to every story mood. John Loder is sound as Peter, and Edmund Gwenn makes the most of a difficult rôle as the unconventional Lord Fitzleigh. Reginald Denny is convincing as an enemy agent.

Production.—The meeting between Dwight and Leonora in the air raid shelter is novel and effective, but a convincing London war time atmosphere is later blemished by the ridiculous picture of an English Cabinet Minister and of members of a fashionable night club. The exciting versatility and general gaiety of the concluding Lisbon sequences, however, make amends. These not only bring the entertainment up to scratch, but justify the good title. Star values do the rest.

Points of Appeal.—Piquant if protracted story, exciting climax, strong feminine angle, colourful presentation, attractive title and popular stars.

Grandad Rudd

Renown. Australian (U). Directed by Ken G. Hall. Featuring Bert Bailey. 5,654 feet. Release not fixed.

A HOMEY portrayal of Australian farm life, mixing sentiment, comedy, home interest and cute business methods with the parsimonious instincts of Grandad which make him the village autocrat.

Occasionally slow and by our standards a trifle crude, but Bert Bailey's whimsical characterisation of the farmer's frailties in one moment and his dominating ascendancy in the next make the picture real comedy and sound, honest entertainment for the masses.

Story.—Grandad's four grown-up sons, together with their families, turn restive at working the farm at sweated labour rates. Then daughter Betty, ignoring the attentions of her childhood's sweetheart, falls for a persuasive grain dealer who, having secured Grandad's acquiescence by paying slightly over the odds for the farm's produce, turns out to be a dope-peddling crook and an ex-convict. The situation is cleverly saved by Grandad, with the inevitable happy ending.

Acting.—Bert Bailey's character study of the old man's garrulous contempt for the younger generation, contrasting with his very human love of home and children, his cupidity and love of bargaining is easy and natural. The supporting cast are all equally balanced and competent in their parts, portraying the narrow-minded but generous provincial family to perfection.

Production.—Being an Australian production, there are moments when the conception hardly tallies with our ideas of family home life, but the many humorous interludes, the teamwork of both principals and crowd, provide all the essentials necessary to ensure sound entertainment. The cricket match of Rudd family v. the Regans must surely be the funniest and most unorthodox match ever.

Points of Appeal.—Shrewd delineation of old farmer, clever, despotic, good-natured by turn. Out-of-the-rut offering.

A Very Young Lady

Twentieth Century-Fox. American (U). Directed by Harold Schuster. Featuring Jane Withers, Nancy Kelly, and John Sutton. 7,135 feet. Release not fixed.

ROMANTIC comedy, with an American girls' school environment, telling of the tender emotional vicissitudes of a lovelorn tomboy. The story has sincerity as well as humour, but it nevertheless takes all the likeable versatility of Jane Withers and the experience and resource of the attractive and competent adult players to carry it over its ample footage.

In other words, charming as much of its sentiment and humour are, it is very much of the schoolgirl and for the schoolgirl. Pleasant light booking, one with star values, particularly for family halls.

Story.—Kitty Russell, young pupil at a fashionable girls' school, is a bit of a tomboy. Alice Carter, an understanding teacher, believes that the gift of a party dress will help the child to acquire the manners and instincts of a lady. The gift comes in time for a school dance, and to make doubly sure, Dr. Meredith, the young headmaster, gives Kitty flowers. Kitty interprets the flowers as a sign of affection. She immediately falls for Dr. Meredith, and her secret passion eventually gets her into hot water. An inquiry is held, but things come right in the end, and she switches her affections to a youth of her own years. Meanwhile, the embarrassed Dr. Meredith and Alice Carter find themselves in love.

Acting.—Jane Withers acts naturally as Kitty, but the part is rather overdrawn. Nancy Kelly is much more appealing as Alice, John Sutton acquits himself well in the difficult rôle of Dr. Meredith, and Janet Beecher, Richard Clayton, Charles Halton and Cecil Kellaway give good support.

Production.—The opening scenes are responsible for a kindly, humorous study in early adolescence, but as the complications pile up the story acquires rather embarrassing the earmarks of very ingenuous school girl fiction.

Points of Appeal.—Human, if slight, story, competent acting, refreshing atmosphere, friendly humour, strong feminine angle, good title and popular young stars.

Hurry, Charlie, Hurry

RKO-Radio. American (U). Directed by Charles E. Roberts. Featuring Leon Errol, Mildred Coles, and Kenneth Howell. 5,901 feet. Release not fixed.

FARICAL domestic comedy, concerning a henpecked husband who asks for trouble and gets it from the moment he practises deception on his domineering wife. The complications are as novel as they are varied, and Leon Errol converts all into laughs. Clever supporting team and resourceful direction effectively amplify the good, clean fun. Capital light booking for all classes.

Story.—Daniel Boone, a banker, sneaks off on a fishing trip, but tells his wife that he has been called to Washington by the Vice-President of the United States. During his secret holiday he becomes very friendly with three Indians. They pay him a visit when he returns home, and both Mrs. Boone and Daniel's friends believe that Daniel has been settling important Indian affairs.

The socially ambitious Mrs. Boone, who has Michael Prescott, an asinine socialite, lined up, objects to the marriage of her daughter to Jerry Grant, a baker.

She plans a big party in Beatrice's honour, and tells Daniel that he must invite the Vice-President. Daniel arranges for a friend to impersonate the Vice-President, but there is a hitch, and before long Jerry and Daniel himself are playing the part. To cap everything the Vice-President turns up. Fortunately, he has a sense of humour, and he not only gets Daniel out of his difficulties, but paves the way for romance between Beatrice and Jerry.

Acting.—Leon Errol is in great form as the deceitful Daniel, Cecil Cunningham is just right as the dominating Mrs. Boone, and Mildred Coles and Kenneth Howell make the most of a chequered love interest. George Watts, Eddie Conrad, Noble Johnson, and Lalo Encinas also register in direct support.

Production.—The funniest sequences in the first half are those in which Daniel is embarrassed by the big-hearted braves. The Redskins plunder anything if they think it will please their host. The second half depends mainly for its humour on the party episodes in which three persons masquerade at the same time as Vice-President. The two brands of humour, both excellent in their way, are united in happy story sequence by the inimitable jittery humour of Leon Errol. There are laughs in plenty for all.

Points of Appeal.—Amusing story, original gags, laughable performance by Leon Errol, clever support, resourceful direction and star values.

Tumbledown Ranch in Arizona

Pathé. American (U). Directed by Roy S. Luby. Featuring Ray Corrigan, John King, and Max Terhune. 5,397 feet. Release not fixed.

PERIOD outdoor melodrama, telling how three comrades prevent an old lady from being tricked out of her ranch. The picture establishes a new Western team with Ray Corrigan, John King, and Max Terhune, and their good work gives a new lease of life to the rather obvious story. Moreover, the by-play is responsible for popular music and song, and the staging generally is up-to-standard. Useful Western support for the smaller halls.

Story.—Crash, Dusty, and Alibi, three comrades, rescue Dorothy and her father, John Elliott, from hold-up men. Elliott is the recently appointed judge for the district, and he and Dorothy take rooms at the ranch of Mother Rogers, a tough, but good-hearted, old timer. Gallop and Slocum, the local bad men, plot to trick Mother Rogers out of her property. Subsequently, the crooks fall out and this gives Crash, Dusty and Alibi their big chance. They jump in and put paid to the villains in no uncertain terms.

Acting.—Ray Corrigan, John King and Max Terhune, a ventriloquist, make a versatile trio as Crash, Dusty and Alibi; Marian Kerby makes her presence felt as Mother Rogers; and Sheila Darcy is adequate as Dorothy; but Quen Ramsey and James Craven are a little heavy as the crooks.

Production.—The story, told in retrospect, is supposed to represent the dreams of Dusty while unconscious from a rodeo accident. The effective method of story approach, together with the versatile acting of the featured team, not only cloaks the obvious in the development of the tale, but gives new power to its twists. Music and song and frequent fistfights further support its modest claim to industrial and juvenile appreciation.

Points of Appeal.—Straightforward plot, good fights, pleasing vocal embellishment, popular team and convenient footage.

SHORTS OF THE WEEK REVIEWED

ANGLO-AMERICAN

THE WHITE EAGLE. British (U). Directed by Eugene Cehalski. 2,530 feet. Release not fixed.—Documentary featurette describing the life in Britain of Polish exiles. The common bond—the determination ultimately to whip the Nazis—existing between the peoples of each country is clearly shown in a series of neatly composed shots. The magnificent achievements of the Polish members of the R.A.F. provide the highlights. Leslie Howard smoothly rounds off the propitious and praiseworthy effort with natural and sympathetic commentary. Appropriate incidental music and other references to the cultural attainments of the Poles, too, find subtle expression in the vivid yet artistic execution. Outstanding short, particularly for good-class halls.

COLUMBIA

OVERLAND WITH KIT CARSON. American (U). Directed by Sam Nelson and Norman Deming. Featuring Bill Elliott, Iris Meredith and Richard Fiske. 15 episodes. Release not fixed.—Spectacular period outdoor chapter play describing life in the West in the lawless pioneer days. The crowded story is an infallible recipe for action and no opportunity is missed. There are rousing thrills from the word go. Incidentally, it is a tale of warfare between Kit Carson, the famous American scout, and Pegleg, the mysterious head of a ruthless gang of desperadoes. Pegleg and his evil henchmen trick Indians into co-operating with them, and it is Kit Carson's job to prevent legitimate property owners, traders and trappers from being terrorised.

At the end of the fifth chapter he was well ahead of the mysterious villain. He had also helped himself to romance. As for the treatment, the acting meets all demands, the mystery element is well sustained, and the thrills are flawlessly timed. The film is definitely a cut above the average chapter play. Capital serial offering. The titles and lengths of chapters shown are as follows: "Doomed Men," 2,589 feet; "Condemned to Die," 1,636 feet; "Fight for Life," 1,812 feet; "The Ride of Terror," 1,632 feet; "The Path of Doom," 1,523 feet.

DEADWOOD DICK (Serial). American (U). 1. A Wild West Empire, 2,886 feet. 2. Who is the Skull? 1,798 feet. 3. Pirates of the Plains, 1,558 feet. 4. The Skull Bait a Trap, 1,602 feet. 5. Win, Lose or Draw, 1,676 feet. Featuring Don Douglas and Lorna Gray. Directed by James W. Horne. Release floating.—Story concerns Dakota in the old days before the installation of regular courts,

The Golden Hour

United Artists. American (U). Directed by George Marshall. Featuring James Stewart, Paulette Goddard and Horace Heidt. 7,738 feet. Release not fixed.

EXTRAVAGANT musical medley, with occasional story interruptions, setting to swing and jazz the explosive courtship of an attractive Irish girl and a musically minded nephew of her family's greatest enemy. The wicked uncle's antipathy to music furnishes the gist of the artless play and the establishment of an original broadcasting programme provide the highlights.

The wide musical commitments are, in the main, neatly balanced by the excitable, if ingenuous, family feud interest. Broad Irish comedy supplies colourful trimmings. What is more, James Stewart and Paulette Goddard not only co-star effectively but readily take to music and song. Attractive novelty with music, one with big star values.

Story.—Jimmy Haskell, harmonica player and owner of a small-town music shop, is compelled, through bad business, to accept a position with his Uncle Charlie, who runs a successful food product business. Uncle Charlie, who, incidentally, sponsors a very feeble radio programme, objects to jazz-band rehearsals at Mom McCorkle's boarding-house. The boarding-house backs on to Uncle Charlie's factory, and he contends that the music interrupts his work.

Jimmy gets mixed up in the feud—he even fires the first shot—and to add to the complications he and Molly, Mom McCorkle's daughter, fall in love before she is aware of his real identity. There is more trouble when she learns the truth, but after still more complications the two put over a programme that earns the plaudits of all radio sponsors. Uncle Charlie's antipathy to music is immediately broken down; he ends the feud and consents to their wedding.

Acting.—James Stewart acts naturally in his inimitable pawky style and convincingly goes through the motions of playing the harmonica as Jimmy, and Paulette Goddard is attractive and shows equal versatility as Molly. Charles Winninger and Mary Gordon, too, are well-matched adversaries as Uncle Charlie and Mom McCorkle respectively. Horace Heidt and his Musical Knights give all they've got—and that is plenty—to the jazz musical accompaniment.

Production.—The boy-meets-girl story is slight and extravagant, and the musical accompaniment is as noisy as it is incessant, but although the two fundamental phases of the entertainment run to extremes, each succeeds in benefiting from the other. Balance is procured by bright and original detail—there are many good gags—and sincere and versatile acting on the part of the stars and accomplished supporting players.

Put another way, the show effectively combines novelty values with comedy of no little human interest. Either way, star values will guarantee it success.

Points of Appeal.—Slight but lively romantic theme, novel gags, effective teamwork by James Stewart and Paulette Goddard, tuneful numbers, exuberant musical accompaniment, resourceful direction, provocative title and star values.

REISSUES

Swing It, Buddy

Renown. American (U). Directed by Marshall Neilan. Featuring Pinky Tomlin, Mary Kornman, Paula Stone and Milburn Stone. 5,250 feet. Release not fixed.

WITH Pinky Tomlin's popularity and his fan-following, there is no reason for doubting the success to follow this reissue.

With little to date it, tuneful numbers, hot rhythm and effective dancing sets, a bright amusing plot, and a romantic double love angle, it should prove popular box-office proposition.

First reviewed in KINE. WEEKLY, April 7, 1938.

Sin of Nora Moran

Renown. American (U). Directed by Phil Goldstone. Featuring Zita Johann, Paul Cavanagh and Alan Dinehart. 5,860 feet. Release not fixed.

TRIANGLE sex drama, giving a new twist to an otherwise conventional theme. Told mainly in flashback, the play builds feminine appeal from grim and, at times, poignant material. Acting convincing and direction resourceful. "Strong entertainment, a particularly sound attraction for other than definitely family halls," was the verdict when the film was originally reviewed in the KINE. issue of January 18, 1934. The recommendation still applies.

when law was governed by the gun and the Miners' Court was the only judicature. Lawlessness, hard drinking, sudden death all abounded, and chaos was only reduced to order by the efforts of Deadwood Dick and a few law-abiding citizens. The consummation of this is shown in thrilling gun and fistic combats, hold-ups of wagon and rail freight, plot with counter-plot.

Action, drama, suspense, superb horsemanship, all have their part in this serial, which seems to embody all the Western stories ever written. The masses will love it. Great fare for industrial districts.

COMMUNITY SING. No. 41. American (U). 896 feet. Release not fixed.—Lew Stone provides the musical background to this number of the series. Well up to standard.

PAUNCH'N JUDY. American (U). 568 feet. Release not fixed.—Quite an amusing cartoon offering of its type.

MY HAT. British (U). 1,590 feet. Release not fixed.—Interest short, introducing Alvar Lidell as commentator to a description of how hats come into being. Will interest the feminine patron especially, and amuse the males. Very good featurette.

FRESH AS A FRESHMAN. American (U). 1,640 feet. Release not fixed.—Collegiate slapstick comedy, of average interest. Filler for most halls.

STREAMLINED DONKEY. American (U). 666 feet. Release not fixed.—Cartoon offering, rather reminiscent of Walt Disney's "The Hare and the Tortoise," but nevertheless very amusing, and having a young donkey as its hero. Popular filler for majority of halls.

HIS EX MARKS THE SPOT. American (U). 1,592 feet. Release not fixed.—A Buster Keaton comedy about the tribulations attendant upon a divorced husband, married again and finding the payment of alimony a problem. Knockabout technique of rather old vintage, but plenty of cheap laughs.

WARNER

VINCENT LOPEZ AND HIS ORCHESTRA. American (U). 670 feet. Release not fixed.—Dance band short, one of the Melody Master series, lifted out of the rut by a slight plot. Short mainly for dance and jitter-bug fans.

TREACHEROUS WATERS. American (U). 884 feet. Release not fixed.—Floyd Gibbons interest short told against delightful backgrounds. Story well told, human side strong. Very good featurette.

WARNER DEAL DELAY EFFECT ON A.B.P.C.

Kinema Prices Improve

G.B. AND G.T.C. DEBS. ACTIVE

ALTHOUGH the Stock Exchange generally has quietened down because of the Japanese development, there was still a fair amount of interest in kinema shares, and prices in most cases continued to improve.

But the delay in announcing final settlement of the Warner negotiations with Mrs. Maxwell resulted in a setback of 6d. to 7s. 6d. in A.B.P.C. ordinary shares, although the preference and debentures continued to rise. A.P.P.H. were again up, with a rise of 7½d. to 6s. 3d.

Gaumont preference lost 6d. at 9s. 3d., but the debentures advanced 10s. to £74½. General Theatres debentures were £2 higher at £68.

Moss' Empires preference recovered to 15s., a gain of 1s. 3d. Odeon preference appreciated from 11s. 7½d. to 11s. 10½d., while the debentures added 10s. at £73. Among P.C.T. issues the "A" preference advanced 7½d. to 20s., and the "B" preference 9d. to 17s. 3d. Union Cinemas second pref. jumped from 1s. 3d. to 2s.

SHARE MARKET

	Last Week	This Week	Movement
African Theatres Ord.	35/-	33/-	-2/-
Assoc. Brit. Pic. Corp. 5/- ord.	8/-	7/6	-2/-
6% Pref.	16/11	16/3	-8/-
5% Debs.	£90	£96½	+6½/-
A.P.P.H. Ord.	5/7½	6/3	+6½/-
Baird Tele. 20% Pref. Ord. 2/6	5/3	5/3	—
Def. Ord. 2/6	5/3	5/3	—
Brit. & Dom. Films £1	2/-	2/-	—
Brit. Lion Pref. Ord.	4/9	4/10½	+1½/-
Capital & Prov. News 5/-	6/-	6/-	—
Gaumont British Ord. 10/-	2/3	2/3	—
"A" Ord.	10/1	10/1	—
5% 1st Pref.	9/9	9/3	-6/-
4% New Debs.	£74	£74½	+½/-
General The. Pref.	2/3	2/3	—
6% 1st Mort. Deb.	£66	£68	+2/-
Mde. Tussaud New 1/- Def.	2/4	2/4	—
£1 Prefd. Ord.	2/9	2/9	—
Moss Empires £1 Ord.	15/7½	15/7½	—
£1 Cum. Pref.	13/9	13/7	-2/-
Odeon 5/- Ord.	5/3	5/3	—
6% Pref.	11/7½	11/10½	+3/-
Odeon 5% Debs.	£72½	£73	+½/-
P.C.T. 7½% Pfg. Pf. Ord.	12/3	12/3	—
Cum. "A" Pref. £1	19/4	20/-	+6/-
Cum. "B" Pref. £1	16/6	17/3	+7/-
Cum. 2% Pref.	20/-	20/-	—
Sound City (Films) 6% Pref.	2/3	2/3	—
Stoll Th. Corp.	—	—	—
Twentieth Cent. 6% Pref.	—	—	—
Union Cinemas Ord.	—	—	—
1st Pref.	2/6	2/6	—
2nd Pref.	1/3	2/-	+1/9
£1 shares unless otherwise stated			* Nominal.

TWICKENHAM FILM STUDIOS, LTD.

No Assets

THE OFFICIAL RECEIVER NOW CREDITOR

The final report of the liquidators on the position of Twickenham Film Studios, Ltd., shows that whereas the receipts were estimated to produce £126,322, they actually amounted to nil in regard to every item. Instead there is a balance of £557 owing to the Official Receiver.

In consequence of the position of the company, the report states, there is no possibility of the debenture holder's claim being satisfied.

"SIS HOPKINS"

Breaks London Pavilion Records

Republic's de luxe musical comedy, "Sis Hopkins," starring July Canova, which was held over at the London Pavilion for a second week, has broken all previous British Lion records at that theatre.

"Behind the News" was the other British Lion-Republic's production which was featured in this triumphant box-office run.

The amount received from Sunday kinemas at Chatham for the quarter ended March 31 last was over £1,000, of which £30 was allocated to the C.T.B.F.

Strand Films' Activity

COLOUR FILMS IN LARGE SCHEDULE

In the course of a period of great production activity Strand Film Co. have now two interesting subjects nearing completion, seven more (including two colour films) in various stages of production and preparation for showing, and are presenting the current M. of I. five-minute film, the Jay Lewis production, "Sea Cadets."

"Factory Feeding," directed by Ralph Bond and photographed by "Gerry" Gibbs, has made good progress. The film depicts the extension of canteen services to cope with war time conditions and with the vast new intake of industry. Scenes have been filmed at railway centres in the North and at various factories in the London area. The picture is one of immediate interest to the whole community and deals with an important aspect of the war effort.

Another film of the greatest possible human interest is at present titled "Bringing Up Baby." Supervised by Marion Grier, the picture sets out to show the first five years of a baby's life, giving direct advice and information by means of a commentary on the care of the child during these years. Scenes have been shot at the Tottenham Day Nursery, a municipal under-

taking. Children at all stages of development under five are seen at play, at meals, at mischief, and, in fact, in all aspects of their youthful life. Direction is by Ivan Moffat and camerawork by Jo Jago.

Among the films now in production and preparation are two colour films—a scenic devoted to one of the most beautiful districts of England (director Ralph Keene) and a picture dealing with synthetic dyes (director Jack Elliott).

Films on Army and Navy subjects are in course of production; another picture in an advanced stage deals with religious tolerance under the British flag; Desmond Dickinson is directing a film about Imperial communications.

"Sea Cadets," the M. of I. five-minute film for the current week, is a Jay Lewis production presented by Strand. The picture shows the Navy League's training scheme for signalmen and telegraphists and was filmed at Sea Cadet unit headquarters around London and on the training ship *Bounty* at Worcester. Bernard Miles plays a leading part; direction was by J. Gardner Lewis and photography by Charles Marlborough.

Don Ameche and Mary Martin in *KISS THE BOYS GOODBYE* (Paramount) recently Trade shown



Company Notes and News

NEW COMPANIES

Jackson and Newport (Didsbury), Ltd.—Registered July 22. Capital, £2,000 in 2,000 shares of £1 each. Objects: Theatre, music-hall, concert hall, ballroom, cinema and hotel proprietors, etc. Directors: Arthur Jackson, 561, King's Road, Streteford, Manchester (director of Jackson Bros. (Lancashire), Ltd.); Harry L. Jackson, same address (director of Jackson and Newport (Lancashire), Ltd.). Qualification: £5. Solicitors: Grundy and Jackson, 196, Deansgate, Manchester. Registered office: The Longford Theatre, Streteford, Manchester.

Flying Films, Ltd.—Registered July 21. Capital, £100 in 100 shares of £1 each. Objects: Making, producing, exhibiting, distributing and renting cinematograph and television films and apparatus used in connection therewith. Subscribers (each with one share): Roger Dean Orchard, 49, Park Lane, W.1; Adjustable Nominees, Ltd., 88, Leadenhall Street, E.C.3; per Ormond J. Hook, secretary. First directors to be appointed by the subscribers. Qualification: None required. Remuneration: As fixed by the company. Solicitors: Richards, Butler and Co., 88, Leadenhall Street, E.C.3.

British Film Makers, Ltd.—Registered July 21. Capital, £100 in 50 "A" ordinary and 50 "B" ordinary shares of £1 each. Objects: Makers, producers, exhibitors and distributors of cinematograph and television films etc. Subscribers: Roger D. Orchard, Charters Cottage, Cockham Dean, Berks, solicitor, 1 "A" share; Adjustable Nominees, Ltd., 88, Leadenhall Street, E.C.3, per Ormond J. Hook, secretary, 1 "B" share. "A" ordinary shareholders may appoint not more than two directors, and the "B" shareholders have the like right. Solicitors: Richards, Butler and Co., 88, Leadenhall Street, E.C.3.

Kittam Enterprises, Ltd.—Registered July 18. Capital, £100 in 100 shares of £1 each. Objects: Theatrical and film booking agents, cinematograph exhibitors, etc. Subscribers (each with one share): Saml. Graham and Mrs. Kathleen Graham, both of 21, Goudle Drive, Moulton Park, Nottingham. Saml. Graham is the first director. Secretary: F. W. Doleman. Registered office: 24, Corridor Chambers, Market Place, Leicester.

C. B. Projections (Gloucester), Ltd.—Registered July 17. Capital, £100 in 100 shares of £1 each. Objects: Kinema and amusement proprietors, film producers, distributors, renters and exhibitors, etc. Directors: Lionel C. P. Milman, Lomach, Bushmead Avenue, Bedford, Chase, 8, Bell, Penarth 1 Club, Chislog, nr. Pwllheli, Caernarfonshire; James M. Pittendrigh, Nyewood, Icklingham Road, Colham, Surrey; Geoffrey R. Kenward-Eggar, c/o Gordon Dadds and Co., 11-12, St. James's Place, S.W.1; Gordon A. H. Heynes, C.A., Prudential Buildings, Guildford, Surrey. Secretary: Gordon Heynes. Registered office: Prudential Bldgs., Epsom Road, Guildford.

RECEIVERSHIPS (APPOINTMENT OR RELEASE)

Marina Theatre, Ltd., 29, Regent Street, Great Yarmouth—G. H. Bullimore, of 71, The Close, Norwich, ceased to act as receiver on July 1, 1941.

Ridgfield Cinemas, Ltd., 44, Brazennose Street, Manchester—H. 8. Wilson, of 41, Spring Gardens, Manchester, ceased to act as receiver on July 8, 1941.

SATISFACTIONS

Bradford Theatre Royal Picture House, Ltd., 29, Tyndal Street, Bradford, Yorks.—Satisfaction to the extent of £500 on May 24, 1941, of series of debentures authorised by resolution dated August 1, 1921, and registered August 9, 1921.

Grand National Pictures, Ltd., 113-117, Wardour Street, W.1.—Satisfaction in full on June 20, 1941, of (a) debenture dated September 12, 1940, and (b) second debenture dated October 31, 1940, and registered September 27, 1940, and November 5, 1940, respectively. (According to the register of mortgages, the debenture and second debenture registered September 27 and November 5, 1940, originally secured £10,000 and £18,360 respectively.)

L.C.C. ARGUMENT AGAINST S.O. CHARITY CUT

"Council and C.E.A. Seconds Differ"

THE following report was presented to the L.C.C. on Tuesday by the Public Control Committee, on the question of the application for a cut in the Sunday Charity contribution

Following the attendance in March, 1941, of representatives of the branch before our chairman and vice-chairman, a detailed statement of the case for a reduction, supported by certain facts and figures, has been furnished by the Association's auditors. Subsequently, we asked for further facts and information on a number of points. These were readily supplied.

Grounds of Appeal

The application is based on the following grounds: (a) That Sunday takings have seriously declined during the period (approximately six months) from September, 1940, to the beginning of March, 1941, as compared with the corresponding period a year earlier; and (b) that, as a result of a marked transfer of kinema attendance to the week-ends since the outbreak of war, takings during the week have fallen so low that it is necessary for licensees to retain a larger percentage of their profits from Sunday opening in order to meet their commitments.

The statistics relate to 157 kinemas out of a total of 180 operating at the beginning of March, 1941. The number of kinemas open on Sundays just before the war was about 280. The figures are given in two tables which show the takings on weekdays and Sundays at two groups of kinemas (each about 80 in number, but in one case not all in London) during the period from September 3, 1939, to March 2, 1940, and during the corresponding period from September 1, 1940, to March 1, 1941. The Council's records, however, compiled from monthly returns submitted by each licensee, do not agree in all respects with the figures submitted by the branch.

Licensees' Returns

From these records it appears that the average Sunday takings for each kinema for the group of 68 kinemas (included in one of the tables referred to above) which were open throughout the undermentioned three periods were: March quarter, 1939, £106; March quarter, 1940, £94.2; March quarter, 1941, £94.7. The average takings per 1,000 seats for all kinemas in London on each Sunday on which they were open during the March quarters of 1939 and 1941 were £48.5 and £47.0 respectively. The total Sunday takings increased from £107,499 in the December quarter, 1940, to £162,986 in the following quarter.

No Evidence Given

The strength of a plea for the reduction in the rate of contribution to charity on the ground that Sunday profits are required to recoup losses incurred during the week hinges on the magnitude of such losses, and no evidence on this point has been supplied by the branch. Moreover, the difficulties in connection with weekday opening are common to other forms of London entertainment, the promoters of which do not share to the same extent the privilege of being able to give Sunday performances.

It should be remembered that the sum which a kinema licensee is required to pay to charity automatically decreases as his Sunday takings diminish. In the worst period cited by the branch, the amount paid to charity represented not more than 2.82 per cent. of the total takings (weekday and Sunday) for that period.

All in the Same Boat

In connection with the statutory requirement to pay charity contributions, it is pertinent to have regard to the position of the charities themselves. The war has produced much distress, and there is good ground for believing that the general income of many charities has declined considerably. Some charities have ceased to operate owing to lack of funds, whilst others have had to curtail their activities for the same reason.

The L.C.C. has accepted this report, but has declined to sanction any reduction in the amount demanded from the kinemas for Sunday opening contributions. See page 3.

NAMES in the NEWS

John O'Gorman, who has been managing Harry Winocour's Theatre Royal at Cambridge these past two or three years, is now on service, and Mrs. O'Gorman will be in charge until his return. During his stay in Cambridge, Mr. O'Gorman has become very popular with everybody, and this was very evident when at the close of the performance one evening the staff made him a hands-on presentation. Mr. O'Gorman, in reply, expressed the hope that the loyalty which had been so consistently shown to him would also be given to his good lady.

Daphne Rabone, for many years assistant to the late Waller Jeffs, has succeeded him as manager of the Stratford-on-Avon Picture House.

G. Bartlett, chief operator at the New Warwick, has been appointed manager.

After 11 months at the Finsbury Park Astoria, **J. C. Thurburn** has resigned to join the Granada circuit. Originally with Union, he transferred later to the County Cinemas, and in 1937 was appointed manager of the Wembley Majestic, where he remained until taking up the post at Finsbury Park.

Frank W. Clarke, who became manager of the Harringay Coliseum last February upon its reopening, recently took charge of the Dominion, East Barnet, but may be called to the Colours shortly. Previously, he was chief operator at the Queen's, Palmers Green, for seven years.

His successor at Harringay is **W. R. Chick**, who has had 34 years of continuous management in London and the provinces, including 15 in control of the Kensal Rise Palace. Mr. Chick has made a speciality of resuscitating "white elephants."

J. A. Molloy, who succeeded Oswald Stone (now an R.A.F. Pilot Officer) as manager of the Mayfair, Caledonian Road, about six months ago, has joined the R.A.S.C. After ten years with the Stoll interests, he joined Clavering and Rose and managed a number of their halls. Later he spent a year at Studio One and Two as a prelude to his latest appointment.

Six months after coming south to take over the Odeon, Elmer's End, Beckenham, **A. N. Lilley** is moving north again (early in August) to assume the management of the Aberdeen Palace—an associated Odeon theatre. Before coming to London Mr. Lilley had for 11 years held managerial posts in Yorkshire—at Huddersfield, Morley, Sheffield and Halifax.

Joseph Harris, who has had wide experience of the kinema and other forms of entertainment on the Continent and in Canada and the U.S., is temporarily in charge of the Odeon, Faversham.

George Dvorjetz, for some years manager of the Central and Regal kinemas (A.B.C.), Canterbury, and well known along the south-east coast and in other districts as a relief manager, is posted missing while serving in a bomber with the R.A.F. He qualified as a pilot before the war and joined the R.A.F. at the outbreak.

D. A. Simister, the new manager of the Savoy (A.B.C.), Lincoln, in succession to R. McIntyre, who has been transferred to the Regal, Stirling, is a native of Derby, and has had experience at Market Harborough, Nottingham and Leicester.

W. R. Scutt, assistant of the Regal (A.B.C.), Cheltenham, since April, is being transferred in the same capacity to the Westover, Bournemouth. He will relieve at the Grand and Carlton in that town.

Frances Ross, organist at the City and Savoy, Leicester, has now left the Savoy post for a similar post at the Savoy, Lincoln. Her successor is Noel Briggs, who comes from Lincoln and has been organist at several kinemas.

The claim to be the youngest manager on the Odeon circuit, made on behalf of **Donald S. Jessop**, who has just been appointed manager of the Odeon, Middlesbrough, is challenged by **R. Wroe-Johnson**, of the Alhambra, Barnsley. He is now only just 25, and was appointed manager and licensee of the theatre on April 18, 1941, having been transferred from Bolton Odeon, where he was assistant manager and relief manager for the area from January 27, 1941. Mr. Wroe-Johnson joined the Odeon circuit from the Majestic Theatre, Bolton, where he was manager-licensee for five years; he was appointed to that position when he was only 19 years old.

S. E. Pascoe-Williams, who for the past few years has been manager of the Ritz, Woking, a Union-A.B.C. house, has joined an R.A.F. unit. His place has been taken by **Wyn Weaver**, who is already well known to Woking patrons, having acted as house manager under Mr. Williams at the Ritz for some months.

Ritz, Bradford, Console Change

Vernon Kingston has taken up the post of organist at the Ritz, Bradford, in succession to Norman Briggs. The new organist comes from Hull, where, for nearly 16 years, he had been solo and orchestral organist at the Cecil Theatre. For five years previously he held a similar position at the Elite, Nottingham.

A.R.C.O. for Kinema Organist

George Blackmore, organist at the Majestic, Rochester, who is becoming well known as a broadcasting organist (he is booked again for August 2 and 17), has become an Associate of the Royal College of Organists.

PRODUCTION OF NATURE FILMS

"Young Mr. Pitt" Starts

THREE MONTHS' SCHEDULE

128 Speaking Parts

SECOND of Twentieth Century's big-scale productions in their £500,000 schedule, "The Young Mr. Pitt," started last week at Shepherds Bush. Based on an original story by Viscount Castlerosse, the screen play is by Sidney Gilliat, starring Robert Donat as Pitt and with Carol Reed directing. The shooting schedule is for 12 weeks.

Robert Donat, absent from the screen since "Goodbye, Mr. Chips" in the autumn of 1938, returns to Shepherds Bush Studios, where he made his first British success, "The 39 Steps." As William Pitt the Younger, he will play one of the longest and most exacting rôles of his career, portraying the vigorous politician who became Prime Minister at 23, who ruthlessly cut through red tape, rode rough-shod over his enemies, pulled Britain out of financial stress, saved her navy, rallied the country in the face of war and died in 1806, four months after Trafalgar.

Robert Morley will play Charles James Fox, Pitt's political enemy throughout his career, and Phyllis Calvert will play the rôle of Eleanor, the only romance in Pitt's life.

To date, the picture has 128 speaking parts, the cast including such well-known names as Austin Trevor, Bertram Wallis, Gibb McLaughlin, D. J. Williams, Myrland Graham, Margaret Vyner, Felix Aylmer, Bromley Davenport, Lloyd Pearson, Raymond Lovell, Gordon James, James Harcourt, Frank Pettingell, Charles Paton, W. E. Holloway, John Salew, Aubrey Mallalieu, Allan Burdell, Maurice Maude, Leonard Glasspool, Charles Doe, John Patience, Sydney Pointer, Leslie Harcourt, Louis Dismare, Della Black and Ernest Verne.

Edward Black is producer for Twentieth Century and Maurice Ostrer is in charge of production.

"SIEGE"

Completed at Ealing

REAL BOMBER AT THE STUDIOS

Two giant Hampden bombers stood side by side on the large sound stage at the Ealing Studios. One was the real thing; the other had been built in the studio.

They were for Michael Balcon's new economic warfare film, "Siege" (formerly "The Big Blockade"), which associate producer Cavalcanti and director Charles Frend completed last week.

The Ministry of Economic Warfare co-operated in the production of the film, and it was with the co-operation of the Air Ministry that the genuine Hampden was loaned to Ealing for important bombing sequences. It was a veteran of many real raids on Germany, and it repeated its real-life purpose by being used for a raid on a model reproduction of Hanover.

The studio-built Hampden was necessary for technical reasons.

John Mills, Michael Rennie, David Evans and Peter de Greff were featured in these sequences—Mills as pilot, Rennie as navigator, Evans and de Greff as gunners.

It was a fitting *au revoir* to films for Michael Rennie, up and coming young leading man, who is featured in Balcon's "Ships With Wings." He reported to the R.A.F. for training as a pilot immediately on completion of his part in "Siege."

With "Siege" finished, Ealing is now ready to go into production with "Portrait of a British Foreman," due to start next week. Tommy Trinder, as a British Tommy, is the only name so far announced.

COUPON SCHEME AGREED

Rigid Control Insisted Upon

21 DAYS' NOTICE REQUIRED

The Board of Trade scheme for regulating the purchase of costumes for production has been finally agreed and forms of requisition may be obtained on application to the British Film Producers' Association at 52, Haymarket, S.W.1.

The regulations provide that requests for the necessary coupons must be made on the official application form at least 21 days before the coupons are required. The application, signed by a responsible producer or director of the company or studio, must be returned when completed to the Association.

The requisition form requires particulars of the company, title of film, date of shooting, quota category, and must be accompanied by another form with the names of the artists for whom the costumes are required with full details of material and the number of coupons necessary.

Producers must undertake to return within four weeks of completion of shooting any unused coupons, together with a statement showing how the balance has been disposed of and unpriced invoices.

Before the Association recommends the issue of the coupons it must be satisfied that the number applied for is reasonable; the producers are expected to exercise the utmost economy in making requisitions.

METHODS REVERSED

PRODUCING nature films demands the reversal of the method adopted by the entertainment film director said Miss Mary Field, speaking at the Workers' Film School, at Oxford, during the week-end.

Whereas the usual procedure is to work from producer to audience, the producer of Nature films employed a technique of working back from audiences to producer.

Miss Field enumerated eight potential audiences for the Nature film. These were: (a) Theatrical—ordinary cinema, (b) theatrical-specialised cinema, (c) Film Society, (d) University, (e) secondary school, (f) central school, (g) elementary school, (h) adult education.

Financially, it is not practicable to make for only one of these markets; several must be combined. Possible combinations are b + c, c + d + e, f + h. Classes a and d cannot either be combined with another.

By variations of editing and commentary, it is possible to use the same material for several categories, i.e.:

(1) "He Would A-Wooing Go" (theatrical version),

(2) "The Frog" (University and secondary schools),

(3) "The Story of the Frog" (lower secondary and central schools).

Either (2) or (3) can be used for adult education—examples of such pliable material are rare.

As a great variety of types of mind appreciate a nature film, so many types combine to make them—director, cameraman, biologist, editor, teacher, musician, theatrical commentator all play their part. Nature films mean team work.

As a section missed from a life cycle by weather or misfortune cannot be taken till next season, Nature films often take from two to four years to complete.

The use of diagram in highly technical films is increasing.

CIRCUS SETTING For Mother Riley

This week Thomas Bentley has been directing scenes in a circus cabaret for "Old Mother Riley's Circus," the new British National subject now in production at the Rock Studios at Elstree.

Lucan and McShane, who are co-starring in this subject, go into a new business, for Mother Riley has the idea of turning a high-class night club into a circus. The set is probably one of the largest and most novel yet used in a Riley film, and includes a circus ring with tables set around for hundreds of extras to watch the show. The set was devised by Holmes Paul, the art director; it is one of his best settings to date.

SPECTACLE IN "HATTER'S CASTLE"

One of the most spectacular scenes in the Paramount British production of "Hatter's Castle" was filmed at Denham last week; it was the county ball sequence, which necessitated a large number of well-dressed extras being on call. A throng of gaily-attired women and their escorts in impeccable evening kit who were waiting to the strains of the "Blue Danube" filed Jimmy Carter's fine set representing Levensford Town Hall.

A camera crane carrying director Lance Comfort was slowly swinging and rising as it picked out episodes which build up the drama of the sequence. The American reputation won by Paramount for lavish setting is evidently being upheld in its British product. The County Ball set represented a magnificent double room, sixty feet long, divided by three steps that ran the whole width. Immediately to the right was the orchestra, housed on a stand beneath a balcony, while opposite the steps was a raised stage approached by a flight of wide steps and surmounted by a balcony. Large ornate chandeliers carrying eighteen gas lamps, together with innumerable bracket lights, illuminated the brilliant scene below. The set decor, in shades of light green, offset by the gold cornices, brass rails, parquet flooring, and the many palms and gilt chairs made the whole scene a memorable one.

It is at the County Ball that James Mason awaits in vain the coming of Deborah Kerr, whose father, Robert Newton (as James Brodie) has locked her up to prevent her attendance with that "upstart" Dr. Renwick. Newton attends the ball, where he meets Lady Winton, played by Mary Hinton, and the tragedy with its dramatic climax is made all the more foreboding by the contrast provided by its gay setting.

One camera set up which was in progress when I arrived depicted Mason coming to the door to look for Deborah. Cameraman Mutz Greenbaum had fixed the camera on the steps leading up from the entrance hall into the ballroom, and as Mason walked forward the scene changed from a mid shot with the cheerful crowd and the detached figure to a close-up that will effectively impress upon the audience the disappointment of the young lover.

SCRIPT WRITING FOR SHORTS

REG GROVES ADDRESSES A FILM SCHOOL

An address on script writing for short films was delivered at the Workers' Film School by Reg Groves, head of Strand Films Script Department.

The script writer, he said, was the Cinderella of the short film industry. Between the original story and the finished film came very often the Government department concerned or the sponsor, the director, the cameraman, the cutter or editor, and, of course, the producer.

"A film is made by a team—I use the word team idealistically," explained Reg Groves, "since anything less like a team than a bunch of film makers is difficult to imagine. But, idealistically, it should be the work of a team. That does not often happen; an imaginative director adds to the picture; another, more matter-of-fact, takes something away from it. An imaginative cameraman can strengthen and emphasise the story, and the cutter can make a picture about black beetles look like a film on how to be happy though hiking."

"Nevertheless, when all allowance has been made for the work of director, cameraman, cutter and producer, the script still remains the blueprint without which no film can be shaped, costed, planned and kept to its original purpose."

Reg Groves then went on to describe for the students the process of script writing in some detail.

"GERT AND DAISY" ARE DUCKED

Exciting Scenes at Pipham Hall

One detective, one police inspector and two policemen have been concerned in the filming, so far, of Elsie and Doris Waters' adventures in their first feature, "Gert and Daisy's Week End," which Maclean Rogers is directing at Welwyn by Butcher's.

Gert and Daisy didn't steal the necklace at Pipham Hall, where they were on evacuation service. The real criminal was Douglas Stewart, a professional crook, who was chased all over the mansion and ducked in a pond. Gert and Daisy also underwent that indignity. It was a deep pond in the garden, and the stars went right under, puffing and wallowing like a pair of porpoises.

Elsie and Doris have also been singing and cross-talking for the entertainment of air raid shelterers in a Tube railway station, a triumph of reconstruction by art director W. J. Hemsley. They write their own songs and music, and one of their numbers in this scene, "Won't We Have a Party When It's Over?" was taken up so tremendously by the shelterers in chorus that it looks all over like a winner.

Staging of the Tube station scene seems likely to strike the technical observer as a triumph in verisimilitude. Credit goes to art director W. J. Hemsley.

The ball-room sequence of **HATTER'S CASTLE** which Lance Comfort is directing for Paramount release.

STEEL MILLS REBUILT

Wonderful Denham Reconstruction

One of the strangest sets ever erected at Denham is the amazing reproduction on Stage 7 of a Yorkshire steel mill for the essential dialogue shots of G.H.W.'s production "Hard Steel," which is being directed by Norman Walker.

The awe-inspiring location shots taken in the real steel mill in South Yorks debarred any lengthy dialogue due to the ear-splitting din, produced by roaring furnaces, drop-hammers, travelling cranes, and other noise-producing machines, and it was necessary to rebuild many parts of the works on the floor at Denham.

Technically Accurate

Sydney Gausden, the art director, accompanied the location unit and obtained photographs and other data for the studio sets. From these have arisen a long vista of furnaces, electric and otherwise, endless steel bridges and ladders crossing machinery on the mill floor, coke ovens, stacks of steel plates and bars, pumps and grey rust-streaked walls.

Every type of working tool used by the tough steel workers of one of Britain's war time industries has been transported to the studio, and the whole, combined with cameraman Friese Green's lighting effects, has produced a most authentic effect.

Mobile Machinery

This is further heightened from the camera viewpoint by the use of mobile set-pieces, in the form of masses of pipes and stopcocks, steel bridges or girders, which are introduced between the camera and the action. This is a good economical factor, for by the use of these small "settings" a good deal of duplicate set building has been avoided and allows for a wide variety of set ups in what is nearly a "fixed angle" set.

Complex Properties

Johnny Bigg, the chief props on the production, has for this sequence what is easily the queerest collection of set dressing ever handled at Denham. Crow-bars, rail trolleys, "assorted irons," coke, steel bars, plates, trucks, steel ingots, and other oddments are on his list, together with a large number of various smoke effects. Flanagan, the "Ace" grip, is also on the unit.

The Lady In the Case

On another part of the stage, the interior of a village hall and stage was in course of construction, and here I met a charming fair-haired young lady, Anne Head, the production buyer, who is surely the youngest buyer in the business at the age of 20. She has worked with Norman Walker and Jimmy Sloan previously, and although this is her first big production, she is proving extremely resourceful in obtaining difficult items for the production.

George Carney and Wilfrid Lawson were working together on many of the scenes shot on this set. Carney, as the easy-going worker who is an idealist, and Lawson as the hard, ambitious, ruthless foreman who later becomes manager of the mill. Betty Stockfield is the star. Other important rôles are played by Hay Petrie, Arthur Hambling, John Stuart, Joan Kemp Welsh, John Turnbull, Frank Atkinson, Cameron Hall, Harry Riley, Roberta Read, Marilyn Mawn, and Roddy Hughes.

The screen play is by Lydia Haywood, and is based on Roger Datella's "Steel Saraband." Jimmy Sloan is in charge of production.

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EQUIPMENT FOR EDUCATIONAL TASKS

MOBILE UNITS AT THEIR WORK

DETAILS of the use of Mobile Film Units in educational and propaganda work were given to the Workers' Film School, at Oxford, by Arthur E. Jupp, Assistant Educational Secretary of the London Co-operative Society, Ltd.

The provision of a special film unit results in an extension of scope for the film department concerned and enables more than one show per day to be given, declared Mr. Jupp. It necessitates the appointment of a full-time driver-operator if its potentialities are to be fully utilised. A commercial motor van of 25 cwt. provides the necessary accommodation for a fairly elaborate mobile unit. The interior can be fitted with shelves to meet the requirements of the apparatus to be carried. These shelves should be rubber-covered to minimise vibration and, as the van itself is used to store the equipment, lifting and consequent jarring is reduced to a minimum.

A Unit on Display

The mobile unit of the London Co-operative Society, Ltd., was available for inspection at the Film Workers' School, and the apparatus used was displayed. An explanation was given concerning the use of the equipment and the additional fixtures which had been provided in order to improve the methods of projection.

Projection Convenience

This included the special two-tier projection stand enabling the operator to deal efficiently with the working of dual Bell Howell 130 projectors connected to the single amplifier. This apparatus enables non-stop shows to be given and has been found effective in halls capable of seating large numbers of people. Alongside of this the 138 Bell Howell outfit was also displayed. With this equipment all contingencies can be faced with a sense of security provided due consideration is given to the provision of spares. Mr. Jupp stated the value of a complete range of lenses was emphasised and on show was the special "spares case," which provided accommodation for lenses, lamps, valves, exciter lamp and photo-electric cell.

Electrical Equipment

The apparatus was housed in a 25-cwt. Morris Commercial van appropriately fitted. Both an 8 ft. and an 11 ft. 6 in. screen were carried, although the use of the latter was limited to very large halls. Converters were available in addition to transformers, and the van itself is fitted with a 110-volt generator. This last named is used only as a last resort, but has provided current for some very successful shows.

The unit is providing at least five shows per week, and on many occasions has given two shows per day often at places nearly 50 miles apart. During its two years' work it has covered approximately 15,000 miles, and the number of shows is in the region of 600.

The Observation Window

A.T.S. Projectionettes AN EFFICIENT OPERATING SCHOOL

New Illumination Methods

FURTHER competition for the services of women suitable for projectionists has now to be met by exhibitors. Last Friday the passing of proficiency tests by eight A.T.S. girls who had been trained as instructors for 16-mm. projection was made the occasion of the inauguration of a recruiting campaign, when over cocktails they were introduced to the Press at the Northern Polytechnic, Holloway, where they had been trained. Capt. Paul Kimberley, civilian adviser on training films, was there, and Major Logan, of the training branch of the War Office, whose second-in-command is Capt D'Arcy Cartwright, the director; and my colleague R. H. Cricks, who is engaged on the course for Army projectionists at the Regent Street Polytechnic, where the sergeant-instructors for the course had been trained.

THE girls appeared very efficient, and put over a very slick display of fitting up their Gebescopes and Pathé machines and giving a show; in a demonstration of fitting up projectors and screen in an empty room, they had sound from the non-synch. within 10 minutes, and a picture on the screen in 17 minutes. Among them I was interested to meet Pte. Brinklow, who before the war was "rewind girl" at her father's cinema at Harringay, and rose to the position of second; another of the future instructors is one of Paul Kimberley's daughters.

ALTHOUGH the course is restricted to 16-mm. work, it includes a certain modicum of theory, and the previous day I learnt each of the girls had been required, as part of her trade test, to deliver a lecturette on subjects so abstruse as sound-heads, generators and Ohm's law. Altogether 150 women will be required as projectionists, and a further 250 for film exchange duties.

STATISTICS are frequently interesting, not so much for the figures which constitute them as for the facts they reveal—or conceal. The report of the

Theatre Inspection Branch of the Province of Ontario, while it shows an increase in licensed projectionists from 733 to 761, also records a diminution in the number of apprentices by 50 from 290 to 240. It may perhaps be taken that these younger men have been attracted by aeroplane construction or flying. The total of projectionists and apprentices is 1051 for 400 licensed theatres.

UNLESS hindered by the spread of the war to include America, television opportunities are likely to be developed quickly in the States during the next year. The New York station, which was put on the air experimentally in June, and on a commercial basis earlier this month, is planned to provide broadcasts six days a week at periods between 2 and 11 p.m.

WASHINGTON is the next centre planned as a television broadcasting station, March 1, 1942, being set as the opening date. Philadelphia station, it is hoped, will be operating on July 1, 1942.

TWO new methods of illumination, referred to by Dr. Spencer at a joint meeting of the Institutes of Physics and Chemistry the other day were an American flash lamp which is stated to have very novel features and a similarly novel X-ray tube. The flash lamp apparently gives an illumination of something approaching a million candle power lasting one-thirty thousandth of a second, and sounds an attractive source for special occasions.

A WESTINGHOUSE innovation is a new type of X-ray tube, in which the cathode, ordinarily heated to redness by a local circuit, is used cold, and instead the discharge through the tube from a condenser gives rise to an X-ray flash of immense power lasting only half a millionth of a second. These X-ray flashes, with a suitable exposing device, can be used to make pictures somewhat akin to slow motion.

J. BENSON.

NON-THEATRICAL SHOWS AND THEIR NEEDS

SHOWMANSHIP IN FILM PRESENTATION

THE problems which face the projectionists operating a mobile show were dealt with recently by R. H. Cricks in the "Ideal Kinema" for June. A different aspect of the same type of difficulty was dealt with at the Workers' Film School a week ago by J. M. Pavey, Education Secretary of the Southampton Co-operative Society.

Mr. Pavey called his paper "Organising a Film Showing Unit," and opened by saying that Trade Unions, Labour Parties and co-operative societies had at last begun to realise that the way to get people to their meetings was to include a picture in the programme.

The hackneyed appeal for "loyalty" to the cause sandwiched between second-rate comedians was rapidly giving way to the sound film show which had proved itself both more effective and cheaper. Once purchased, a projector was available for all manner of educational propaganda and entertainment shows, and there were many opportunities even in war time for the use of the sub-standard film.

The Organiser's Task

The speaker proceeded to give practical advice on the choice of equipment, the appointment of the right type of operator and the organisation of shows. As much or more depended on the secretary of the organisation commencing to use films as on the operator. He should appreciate the possibilities of the 16-mm. medium and familiarise himself with the types of film available.

Where possible shows should be given in series of a week or fortnight, and halls and films should be booked well in advance. A list of dates, halls, programmes, etc., should be circulated to all concerned.

The Need for Showmanship

It was very important that right from the start the organisation should acquire a reputation for doing an efficient showmanlike job. A prompt start was essential. Seats in the halls they used might be hard, but a lot could be done in other directions to give a professional touch to the show. The proper use of incidental music was important; there must be no awkward pauses and old, ill-chosen gramophone records were fatal. It was absolutely essential that films making up a programme should be spliced together, and this should not be left to be done just before the show. A 1½-hour programme was about the right length for most audiences.

Co-operative Ownership

An organisation that could not itself afford a projector might co-operate with its neighbours as had been done with success in one or two areas. In Hampshire a group scheme had worked well for five years.

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SHOWMANSHIP IN WAR TIME

A Feature Run under the Auspices of the "Kine." Company of Showmen

THE opening of the "V" campaign abroad coincided with the presentation in England of one or two topical subjects which afforded our showmen an opportunity of tying up with the campaign, and even in situations where the current film was not essentially appropriate exhibitors were not slow to avail themselves of the publicity value of the sign of "Colonel Britton."

It is to be hoped, however, that the use of the "V" symbol will not be overdone, for it is obvious that its main appeal as a propaganda weapon is directed towards enemy-occupied countries and has little significance for our own people. At first it was rather good fun to watch the indiscriminate chalking up of "V's," but it's no use permitting enthusiasm to run away with discretion, and too much of it is not unlikely to induce irritation. After all, I suppose, this is as it should be, and if its nuisance value is comparable in Germany and elsewhere the "V" symbol is doing its work well.

Shop Counter Publicity

SEVERAL bookings at the Plaza, Woking, have been given a boost by means of a simple yet highly effective series of trader links.

Robert N. Paterson, the manager, obtained several photograph frames of the type that have no beading and consist of a piece of plate glass, quickly detachable, and, of course, the usual back and stand. On the background the title of the theatre appears in big type, then by means of cuttings from KINE WEEKLY advertisements and write-ups, a composite lay-out is developed. These frames stand on shop counters and attract a great deal of attention.

The screening of "Kipps" was given an extensive boost by this means. A local bookseller added strength to the campaign by giving up his main window to a display of the special edition of the book, together with stills and art announcements. A foyer display linked up with this tie-up, and prior to the week of screening several composite double-crown displays, made up from cuttings from the renter's pages of the KINE, created much attention.

Cadets at Brum Tatler

PAGES from the KINE, also figured in the publicity scheme for "Merchant Seamen" by Billy Watts at the Tatler, Birmingham. These were placed in the foyer in frames decorated with the Merchant Navy badge and two red ensigns.

Manager Watts, recognising the restrictions placed on dressing doormen in fancy clothes, went another way to work. He wrote to the Merchant Navy Comfort Fund for permission to take up a collection for the Fund and asked if they could arrange for Sea Cadets to take up the collection. Two sailor boys were on duty all the week, and life-belts and other nautical paraphernalia increased the interest shown.

No Depression at Peterborough

AN adaptation of Queen Victoria's famous words: "There is no depression in this house," was employed by E. P. Hills, of the Princess, Peterborough, as a general theatre announcement. The conclusion of the quotation was altered to read: "Our job is to give you entertainment so you may go refreshed to work for Victory."

Overprinted on the poster was a big V in red. When Mr. Hills screened "My Love Came Back" (Warner) he issued a poster pointing out that a visit to the film at the

Princess by any girl who had had a quarrel with her boy friend might result in it being satisfactorily made up.

Kinevariety Again

A NOVELTY at the Wood Green Regal was given by David Pearl recently when he presented a 10-minute variety turn as an interlude in a performance which hitherto has been exclusively confined to films. Claude Spencer, baritone vocalist and entertainer, sang and told several amusing stories. As the theatre possesses no organ the vocalist sang to a recorded piano accompaniment. This short act, which Mr. Spencer is presenting in various parts of the country, went down well.

Hammersmith Hour

BATHING beauties can always be relied upon to provide a public. On Monday to Friday last, the Commodore, Hammersmith, held a Bathing Belle Contest in connection with the Paramount film "The Lady Eve." Out of one hundred contestants who entered the competition during the week fourteen were selected to appear in the final judging on Friday evening.

Wally Patch, the well-known British film comedian, was the guest artiste at the final judging and helped to choose the three winning girls. R. A. Cleaveley, assistant manager, acted as compère, and E. H. Anthony, manager, explained how the competition had aroused local interest and consequently resulted in capacity business all the week.

The bathing costumes were loaned by Jaeger Swimsuits, who also gave valuable assistance in contributing to excellent stage designing.

"SPELLING IT WITH A 'WEE'"

DERBY townsfolk reacted remarkably to the widespread display arranged by Harold Arnold, of the Hippodrome, Derby, who overprinted all his posters with a bold V in red. A check-up showed that hundreds of people stopped and read the announcements, which gave rise to smiles and appreciative comments. Arnold had a big advertising campaign in connection with "Major Barbara." Bold display ads., each specially worded to give emphasis to various points of appeal to the picture, were inserted in the local Press, the wide coverage and the intriguing messages conveyed resulting in a very successful week.

Boosting "Victory" with a V

ADVANTAGE of the V for Victory campaign whilst it was still "hot" in the national newspapers was taken by R. Wroe-Johnson, manager of the Alhambra, Barnsley, to exploit the Fredric March film, "Victory," showing at the theatre during the current week.

Exploitation took the form of sandwich boards sent round the town all day with a "V" 3 ft. high on the front of the boards, and on the back the wording: "'Victory' is the nation's password and purpose—'Victory,' with Fredric March is the Alhambra's film all this week," and then the times of screening.

Morse Without Remorse

THE coming presentation of "Victory" at the Embassy, Gillingham, was heralded last week by B. W. Garrett by the installation in the vestibule of a large bulletin

Dole" (Anglo-American). The star of the picture is Deborah Kerr, previously a resident of Weston, where her mother still lives; this formed the background for a two-column story in the local paper dealing with the life and ambitions of the new star and her family's associations with the town. It was a well-written and wholly interesting article, and its appearance caused a great sensation locally, which was more than adequately reflected at the box-office. The publicity angle is certainly a difficult matter these days, but Mr. Johns obviously has his own successful methods of surmounting them.

A Victory V March

A ROUSING march composed in connection with the "Victory" campaign by a Chester dance band leader was introduced to audiences at the Regal, Chester, by Ron Barrie, the cinema manager.

It was introduced in the week preceding July 20 and was sung with great enthusiasm during organist Norman Shann's popular musical interlude.

Freedom Radio

THE campaign run by C. Hardy Morgan for "Young People" (20th Century-Fox) at the Roxy, Birkenhead, combined four appealing angles—a competition, an incentive to the war effort, a stage show and the V sign. Throwaways were issued, addressed to young people (and old), giving eight headings under which they were urged to work and fight for victory and freedom. Some 100 of the cards were printed with a mistake, for the indication of which a free seat was offered as prize, no fewer than 80 being issued. A stage presentation was put on comprising 20 children; one girl, dressed in a replica of a costume worn by Shirley Temple in the film, sang a solo, and the finale of the show was a V formation of the children singing patriotic songs in which the audience enthusiastically joined. Business was terrific, declares Mr. Hardy.

Another picture, the account of which was extremely typical, was "Freedom Radio" (Columbia), all the publicity and advertising of which bore the V symbol and its Morse counterpart. Tie-ups were effected at the local radio shops, the campaign creating a big stir locally.

V and a Target

THANKS to the artistic sense and practical ability possessed by Chief Operator A. C. Cockburn, of the Regal P.H., Old Kent Road, S.E., assisted by the staff, a large V was painted on the back of a publicity sheet (size 30 in. by 42 in.) in order to spread the spirit of the V campaign. This was surmounted by a R.A.F. target painted in red, blue and white. The sheet was framed and a spotlight from the roof and another at the base made very attractive publicity. Excellent business at the cinema resulted.

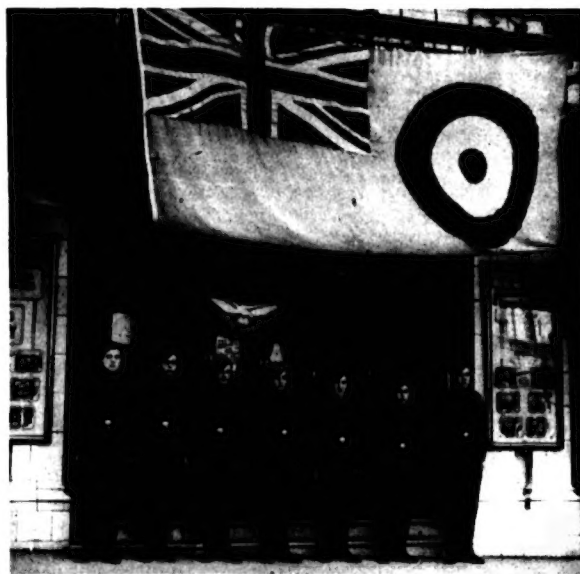
Red, White and Blue

WITH "Freedom Radio" as his feature during "V" week, Bert Gordon Smith, of the Empire, Alfreton, was more than justified in making use of the slogan. He spent Sunday morning designing a huge V in our national colours which was placed on a large blackboard surmounted by the Morse sign. This was placed in a prominent position in the vestibule and surmounted by catchy phrases, such as "'Freedom Radio' started it all," etc.

Titles and Stills

Mr. Smith tells me that in his town titles and stills play a big part in his publicity. He gives two instances: "Mr. and Mrs. Smith" (RKO-Radio) and "The Mummy's Hand" (G.F.D.). The first subject, he says, although a really good and successful picture, would have crashed because of a poor title, but the G.F.D., offering a "quite ordinary film of the far-fetched thriller type," took record money mainly because of its title and secondly by the judicious use of stills. Three weeks before show date he planted four stills typical of the story in a conspicuous place outside the theatre, and the sensational subject of these pictures started the talk about the forthcoming presentation. It worked and, concludes Mr. Smith, I had a great week in all, because "Mr. and Mrs. Smith" did big business in the better-class seats.

The moral, according to Bert Smith, is that renters should pay greater attention to the selection of film titles and exhibitors should give more care both to the choosing of their stills and to their display. The more sensational the better is his motto.



R.A.F. officers and members of the Air Training Corps at the Hippodrome, Derby, during the screening of FLIGHT COMMAND (M-G-M)

board carrying a big V —. Appropriate Morse code symbols with the words "'Victory' coming shortly at this theatre." A large 12-sheet hoarding was placed on the canopy with the V in red covering the whole of the sheet with the advertising matter in the centre. A slide with the V and Morse code and a further slide advertising "Victory" coming shortly at this theatre aroused patriotic enthusiasm among our patrons.

VWhispering Campaign

THE early announcement of the "V" mobilisation found W. Johns, of the Odeon, Weston-super-Mare, with "Victory" (Paramount) on his date book for the week following July 20. Two weeks before the presentation Mr. Johns took advantage of the opportunity presented by the title of the picture to start a whispering campaign in which the merits of the picture and its opportuneness were linked with the "V" motif. The subtlety of the exploitation increased its effectiveness, and the result at the paybox, Mr. Johns assures me, was terrific, and what is more it was achieved without the expenditure of a penny.

Another clever and economical piece of advertising was performed by Mr. Johns during the recent playing of "Love on the



FOR SEPT. 1 RELEASES

Compiled by A. W. Owen

"FOOTSTEPS IN THE DARK"

(Warner)
RT. A. 8,665 ft. Reg. No. F.3956. Reviewed in KINE, May 29, 1941.
MUSIC.—One sheet, one 12-sheet, one 6-sheet.
STARS.—Errol Flynn, Brenda Marshall, Ralph Bellamy.
ATMOSPHERE.—Murder mystery comedy-drama concerning the complications which ensue when a society financial expert writes a crime best seller. Opening sequences are in a stately society home.
GAX.—"In the Shadows," Finck (Hawkes), with adaptation from the piano-solo copy.
N-SYNC.—As organ, recorded on H.M.V. B.D.601 (New Mayfair Orchestra) or on H.M.V. B.8017 by Tom Jones and Concert Orchestra.

"ROAD SHOW"

(United Artists)
RT. U. 7,859 ft. Reg. No. F.4085. Reviewed in KINE, April 10, 1941.
MUSIC.—One 6-sheet, one 12-sheet.
STARS.—Adolphe Menjou, Carole Lombard, John Hubbard.
ATMOSPHERE.—Crazy romantic comedy of carnival life depicting the lunatic adventures and misadventures of a young millionaire who joins a travelling circus after his escape from a lunatic asylum. Opening sequence is a church marriage ceremony.
GAX.—"Nozze di Figaro" Overture, Mozart (Hawkes), with adaptation from the orchestral piano-conductor copy.
N-SYNC.—As organ, recorded on H.M.V. C.1938 (Symphony Orchestra).

"ADAM HAD FOUR SONS"

(Columbia)
RT. A. 7,200 ft. Reg. No. F.4115. Reviewed in KINE, May 29, 1941.
MUSIC.—One 12-sheet, one 6-sheet.
STARS.—Ingrid Bergman, Warner Baxter, Susan Hayward.

ATMOSPHERE.—Domestic drama, illustrating the nobility and baseness of womanhood as revealed by the two principal characters in the film, with the ultimate triumph of virtue over vice.
ORGAN.—"L'Extase," Thome (Hawkes), with adaptation from the piano-solo copy only.
N-SYNC.—As organ, recorded on H.M.V. C.3094 by the London Palladium Orchestra.

"GOLDEN HOOPS"

(20th Century-Fox)
CERT. U. 6,092 ft. Reg. No. F.4126. Reviewed in KINE, May 22, 1941.
PUBLICITY.—One 12-sheet, one 6-sheet.
STARS.—Jane Withers, Buddy Rogers, George Irving.
ATMOSPHERE.—Comedy-drama of the turf with a racing stable background, in which the differences of opinion of a young girl and an astute young breeder over the merits of horseflesh form the main theme of the story. It contains racing thrills, sentiment, humour and romance.
ORGAN.—"The Arcadians" Overture, Monckton (Chappell), with adaptation from the piano-solo copy only.
N-SYNC.—As organ, recorded on Columbia D.X.573 by Arthur Wood and his Orchestra.

"DOUBLE DATE"

(General F.D.)
CERT. U. 5,433 ft. Reg. No. F.4221. Reviewed in KINE, July 3, 1941.
PUBLICITY.—One 6-sheet, one 12-sheet.
STARS.—Edmund Lowe, Una Merkel.
ATMOSPHERE.—Farical comedy in the form of an adolescent romp, which tells of the escapades of two youngsters, a boy and a girl, who attempt to prevent the father of one from marrying the aunt of the other.
ORGAN.—"Three Dream Dances" Suite (No. 3 only), Ascherberg, with adaptation from the orchestral piano-conductor copy.
N-SYNC.—As organ, recorded on H.M.V. B.8877 by the London Palladium Orchestra.

..... It always Pays!

To be serviced by Coltman's means that your theatre will have a complete display and house dressing and a regular service of publicity for current and advance bookings. The charge for this is—well, send for details; you will be agreeably surprised.

COLTMAN DISPLAYS LTD.
Fairfield Works, Hounslow, Middlesex
Telephone HOU. 3265-6

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SITUATIONS VACANT

EXPERIENCED Manager required, exempt from military service; good salary to right man. Full particulars as to age and experience to E. Box 875, Kinematograph Weekly.

MANAGER experienced, for cinema in S.E. London. State age, experience, and salary required to K. Box 880, Kinematograph Weekly.

FILM Booking Manager (over military age) required by small circuit. Write, stating age, experience and references, F. Box 876, Kinematograph Weekly.

WANTED for Provinces, for 1,200 seater, continuous and Sundays. Chief Projectionist, exempt from military service; Western Electric, Kalee No. 11; must know his job; good position for right man; copies of testimonials essential. Write, giving full particulars of previous experience and stating salary required to Z. Box 870, Kinematograph Weekly.

CHIEF Operator required for cinema in safe area, one used to B.T.H. and RCA, 100 per cent. wages paid. Write, enclosing references and when available to J. Box 879, Kinematograph Weekly.

COMPETENT SECOND OPERATOR REQUIRED: ONE ABLE TO RELIEVE CHIEF; TOP WAGES PAID. APPLY, QUEEN'S HALL, CINEMA, PALMER GREEN, N.

SECOND Operator required. Send full particulars and salary required to Manager, Coliseum, Cheltenham.

SECOND Operator required at once. Write, stating age, experience, and salary required, to Manager, Gaiety Cinema, Southsea, Hants.

SITUATIONS WANTED

ADVERTISER WITH LONG EXPERIENCE OF KINEMA CONTROL DESIRES MANAGERIAL POSITION FOR DISTRICT. REPLY, Y. Box 869, KINEMATOGRAPH WEEKLY.

SITUATIONS WANTED (cont.)

MANAGER JUST COMPLETING FIVE MONTHS' SUCCESSFUL TOUR AS RELIEF MANAGER FOR LEADING CIRCUIT COMPANY. DESIRES PERMANENT MANAGERIAL POSITION WITH CIRCUIT OR INDEPENDENT. AGE 28; TALL; EXEMPT ALL MILITARY SERVICE; YOUNG; ENTHUSIASTIC; FULLY CONVERSANT ALL BRANCHES; HIGHEST CREDENTIALS; EXCELLENT EXPLOITER; GO ANYWHERE FOR GOOD BERTH. U. BOX 865, KINEMATOGRAPH WEEKLY.

MANAGER (46), relinquishing management at own request of Midlands independent hall, desires similar position, small non-combine hall preferred; highest credentials. V. Box 866, Kinematograph Weekly.

MANAGER desires change; totally exempted service; age 48; 30 years' experience, electrician, projectionist, management; independent cinema preferred; first-class offers only. State salary when replying. O. Box 860, Kinematograph Weekly.

MANAGEMENT or Supervision. Advertiser (50), shortly relinquishing managerial post (5 years), invites offer from employer requiring a really competent Manager or Supervisor; life experience Cinema business A to Z, embracing film booking, circuit, large and small hall administration from all angles; practical technical ability; thoroughly reliable; can get a hustle on when necessary; good personality; abstainer; well known and recommended; bond; North preferred—D. Box 874, Kinematograph Weekly.

MANAGERESS, young, smart appearance, thoroughly experienced, desires change; anywhere. Full particulars, G. Box 877, Kinematograph Weekly.

EXPERIENCED Chief Operator desires position, modern hall; W.E., B.T.H., rectifiers, Plenum; excellent references; salary, £5.—Operator, 18, Ritches Road, Harringay.

SITUATIONS WANTED (cont.)

FIRST-CLASS Chief Operator-Engineer desires change; age 45; over 25 years' first-class experience; fully qualified electrician; thoroughly conversant all modern equipment; highest references. C. Box 873, Kinematograph Weekly.

CHIEF Operator-Electrician, many years' experience, desires "permanent engagement, modern cinema; W.E., RCA, B.T.H. sound; any plant; all repairs; perfect projection; Eastern Counties preferred; excellent references; salary £5.—Chief, A. Box 871, Kinematograph Weekly.

PROJECTIONIST seeks position; aged 36; nine years' experience as chief; Simplex, Kalee, Ernemann, Gaumont, RCA, B.T.H. sound, rectifiers, wiring, theatre and battery maintenance; excellent refs.; start £4 5s.; Sussex, Hants, Kent or West Country preferred. B. Box 872, Kinematograph Weekly.

WELL-TRAINED Chief seeks position in South-West; would act as Relief Chief or temporarily as Second; experience B.T.H. and Kalee. A. W. Glasdon, 5, Chapel Terrace, Plain-an-Gwarry, Redruth, Cornwall.

FOR SALE AND WANTED

OFFERS wanted, 864 yards brand-new Kaltonah Turkey-pattern Carpet (red). Y. Box 868, Kinematograph Weekly.

FOR Sale, Marshall, Ampro, De Vry, Bifograph 16-mm. Talking Equipments complete; late models; 1,000 ft. spools; perfect condition; all spares; reasonable prices. Write, H. Box 878, Kinematograph Weekly.

TECHNICAL BOOKS

MOTION PICTURE PHOTOGRAPHY. By L. Gregory, F.R.P.S. (Obtained to order (1927).) Price 31s. 6d. post free from Odhams Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

MODERN THEATRES AND CINEMAS. By P. Morton Shane. Comprising an able and brilliantly written survey of modern design, its achievements and follies. Profusely illustrated, 15s. 6d. post free from Odhams Press Ltd., Technical Department, 85/93, Long Acre, London, W.C.2.

STAGE LIGHTING: PRINCIPLES AND PRACTICE. By C. H. Ridge and F. S. Aldred, with an Introduction by HERBERT M. PRENTICE. The treatment of stage lighting in this book is essentially practical, but the artistic side is prominent. It ranges from technical consideration of apparatus, including the most modern type of Colour Organ, to a scientific study of colour blending and the subtle and that appropriate lighting gives to the interpretation of a play. For both professional and amateur electricians the book is an invaluable guide. Price 2s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

BOOKS ON SOUND

SOUND MOTION PICTURES, RECORDING AND REPRODUCING, by James R. Cameron. Third Edition, thoroughly revised and brought up to date. The most comprehensive book on the subject, 414 pages, copiously illustrated with photographs and diagrams. (Autumn, 1939.) Price £1 18s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

PROJECTING SOUND PICTURES. By Aaron Nadell. A Practical Text Book for Projectionists and Managers. First Edition. (1931.) Price 16s. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

TALKING PICTURES. By Bernard Brown, B.Sc. Contains full details of production and projection of talking films and the installation of plant; expert advice for the operator and manager, and authoritative information on studio and theatre acoustics. Second Edition. (1932.) Price 15s. 6d. post free from Odhams Press Ltd., Technical Book Department, 85/93, Long Acre, London, W.C.2.

FORTHCOMING TRADE SHOWS

LONDON						
DATE.	TIME.	PLACE.	TITLE OF FILMS.	SHOWN BY.	STARS.	CERT.
Fri., Aug. 1	11 a.m.	Private Theatre	Seven Shorts	Warner		
" "	11 a.m.	Pathe Theatre	Pathe Pictorials Nos. 300, 301 & 302	Pathe		
Wed., "	2.30 p.m.	Plaza	Caught in the Draft	Paramount	Dorothy Lamour	
Mon., "	11 a.m.	Phoenix	The Seventh Survivor	Anglo-American	Austin Trevor	
Tues., "	11 a.m.	Phoenix	Lady from Louisiana	British Lion	John Wayne	
" "	2.30 p.m.	Phoenix	Country Fair	British Lion	June Clyde	
Wed., "	11 a.m.	Phoenix	Rookies on Parade	British Lion	Bob Crosby	
" "	2.30 p.m.	Phoenix	Arkansas Judge	British Lion	The Weaver Bros.	
" "	11 a.m.	Phoenix	Mr. District Attorney	British Lion	Dennis O'Keefe	
BIRMINGHAM						
Fri., Aug. 1	10.45 a.m.	Scala	Scattergood Pulls the Strings	RKO-Radio	Guy Kibbee	U
" "	10.30 a.m.	Forum	The Cowboy and the Blonde	20th Century-Fox	Mary Beth Hughes	U
Tues., "	10.30 a.m.	Forum	King of the Zombies	Pathe	Dick Purcell	A
Wed., "	10.30 a.m.	Scala	Kiss the Boys Goodbye	Paramount	Don Ameche	A
" "	10.30 a.m.	Forum	My Wife's Family	Pathe	Charlie Clapham	A
Thur., "	10.30 a.m.	Paramount	Grand Rudd	Renown	Bert Bailey	U
" "	10.30 a.m.	Forum	Emergency Landing	Pathe	Forrest Tucker	U
CARDIFF						
Fri., Aug. 1	10.45 a.m.	Odeon	Scattergood Pulls the Strings	RKO-Radio	Guy Kibbee	U
" "	10.45 a.m.	Empire	The Black Cat	G.F.D.	Basil Rathbone	A
" "	11 a.m.	Park Hall	Roar of the Press	Pathe	Wallace Ford	A
Tues., "	11 a.m.	Park Hall	King of the Zombies	Pathe	Dick Purcell	A
Wed., "	11 a.m.	Park Hall	Emergency Landing	Pathe	Forrest Tucker	U
GLASGOW						
Fri., Aug. 1	10.45 a.m.	Cranston's	Scattergood Pulls the Strings	RKO-Radio	Guy Kibbee	U
Tues., "	10.45 a.m.	Cosmo	King of the Zombies	Pathe	Dick Purcell	A
" "	10.30 a.m.	Paramount	The Target for To-night	A.B.F.D.		U
Wed., "	11 a.m.	Own Theatre	Dead Men Tell	20th Century-Fox	Sidney Toler	A
Thur., "	10.50 a.m.	La Scala	Emergency Landing	Pathe	Forrest Tucker	U
" "	10.50 a.m.	Cranston's	Tumbledown Ranch in Arizona	Pathe	Ray Corrigan	U
LEEDS						
Fri., Aug. 1	10.45 a.m.	Tower	Scattergood Pulls the Strings	RKO-Radio	Guy Kibbee	U
" "	10.45 a.m.	Scala	The Black Cat	G.F.D.	Basil Rathbone	A
Tues., "	10.45 a.m.	Ritz	My Wife's Family	Pathe	Charlie Clapham	A
Wed., "	10.30 a.m.	Ritz	Emergency Landing	Pathe	Forrest Tucker	U
Thur., "	10.30 a.m.	Ritz	Tumbledown Ranch in Arizona	Pathe	Ray Corrigan	U
" "	10.45 a.m.	Odeon	Love Crazy	M-G-M	William Powell	A
LIVERPOOL						
Fri., Aug. 1	10.45 a.m.	Forum	Scattergood Pulls the Strings	RKO-Radio	Guy Kibbee	U
" "	10.45 a.m.	Trocadero	The Target for To-night	A.B.F.D.		U
Wed., "	11 a.m.	Palais de Luxe	Tumbledown Ranch in Arizona	Pathe	Ray Corrigan	U
Thur., "	11 a.m.	Scala	King of the Zombies	Pathe	Dick Purcell	A
MANCHESTER						
Fri., Aug. 1	10.45 a.m.	Theatre Royal	Emergency Landing	Pathe	Forrest Tucker	U
" "	10.45 a.m.	Market Street	Scattergood Pulls the Strings	RKO-Radio	Guy Kibbee	U
" "	10.45 a.m.	Gaumont	The Black Cat	G.F.D.	Basil Rathbone	A
Wed., "	10.45 a.m.	Theatre Royal	My Wife's Family	Pathe	Charlie Clapham	A
Thur., "	10.45 a.m.	Theatre Royal	Tumbledown Ranch in Arizona	Pathe	Ray Corrigan	U
NEWCASTLE						
Fri., Aug. 1	10.45 a.m.	Embold	Tumbledown Ranch in Arizona	Pathe	Ray Corrigan	U
" "	10.45 a.m.	Stoll P.H.	Scattergood Pulls the Strings	RKO-Radio	Guy Kibbee	U
" "	10.45 a.m.	Odeon	Love Crazy	M-G-M	William Powell	A
Tues., "	10.30 a.m.	Stoll P.H.	Emergency Landing	Pathe	Forrest Tucker	U
Wed., "	10.45 a.m.	Queen's	The Golden Hour	United Artists	James Stewart	U
NOTTINGHAM						
Fri., Aug. 1	10.45 a.m.	Scala	Scattergood Pulls the Strings	RKO-Radio	Guy Kibbee	U
Tues., "	10.45 a.m.	Scala	Love Crazy	M-G-M	William Powell	A
Thur., "	10.45 a.m.	Ritz	My Life is Yours	M-G-M	Lew Ayres	A
SHEFFIELD						
Fri., Aug. 1	10.30 a.m.	Union Street	The Cowboy and the Blonde	20th Century-Fox	George Montgomery	U
" "	10.45 a.m.	Regent	Love Crazy	M-G-M	William Powell	A
Wed., "	10.45 a.m.	Cinema House	My Life is Yours	M-G-M	Lew Ayres	A
Thur., "	10.45 a.m.	Cinema House	I'll Wait For You	M-G-M	Robert Sterling	U
" "	10.30 a.m.	Union Street	Roar of the Press	Pathe	Wallace Ford	A

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INDEX

Covers.—1. Metro-Goldwyn-Mayer Pictures, Ltd.	PAGE 9
2. United Artists Corp., Ltd.	19
4. Classified Advertisements. Tabulated Trade Shows.	18
Butcher's Film Service, Ltd.	17
Coltman Displays, Ltd.	12
Girosgin, Ltd.	18
Moy-Omnia	17
Paramount Film Service, Ltd.	12
Paterson, Ltd.	18
Pool Carbons	18
Turner, E. G.	20
Twentieth Century-Fox	11
Warner Bros. Pictures, Ltd.	14